KĀLIDĀSA'S

KUMĀRASAMBHAVAM

[Cantos I–VII]

TEXT

Critically edited with copious variants, extracts from commentaries, Griffith's English Translation, Notes, Tributes and Index Verborum

By

Dr. S. R. SEHGAL
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महाकविकालिदासप्रणीतं

कुमारसम्भवम्

[सप्तमसर्गान्तम्]

एम० ए० पी-एच० डी० इति विरुदभाजा

सहगलोपाह्वेन श्रीसीतारामेण

उपर्युक्तप्राचीनटीकोद्धरणैः पाठान्तरैश्च परिष्कृतं, ग्रिफ़िथाङ्गलभाषानुवादेन समन्वितं, गवेषणागुम्फितया आङ्गलीय-भूमिकया स्तुतिकुसुमाञ्जलि-पदानुक्रमणिकाभ्यां च प्रसाधितम्।



नवदिल्ली नवयुग प्रकाशन

संस्थानात् प्राकाश्यमानीतम्

(Works) **Contributions by the Same Author**

1. Ṛtusaṁhāram (*Kālidāsa*)
   with complete word Index, and Introduction etc. **(1944)**

2. Bālacaritam (*Bhāsa*)
   with complete word Index and profusely illustrated. **(1959)**

3. Śāṅkhāyana Gṛhya-sūtram (belonging to the *Ṛgveda*)
   with complete word Index and emendations on Dr. Oldenberg's edition. **(1960)**

4. Naigeya-Śākhānukramaṇī (belonging to the *Sāmaveda*)
   with complete Mantra-Index and emendations on Dr. Weber's edition. **(1966)**

5. Rāṣṭrakavi Kālidāsa (Kālidāsa as an exponent of National consciousness) **(1961)**

Articles

1. Western Method of Interpreting the Vedas
   Shri Kashmir, Vol. 9, No. 1.

2. The Importance of accent in the Vedas
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5. Dr. Roth's studies on the Pada-Pāṭha translated from German
   ABORI, Vol. XXXI.

6. Critical study of the Bombay Edition of the Ṛgveda *JOR*, Vol. III, No. 1.

Dedicated Gratefully

To The Memory

OF

My Revered Teacher

The late Prof. L. Sarup

M. A. D. Phil (Oxon)
Head of the Department of Sanskrit and Hindi,
Panjab University, Lahore.

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निवेदना

आदिकवि-वाल्मीकि- पाराशर्यव्यास—कालिदासा भारतीयसंस्कृतेराधारभूता इति सगर्वं महर्षिणा अरविन्दघोषेण घोषितम्। वन्दनेयं न व्याजस्तुतिरपितु स्वभावोक्तिरिति कस्यास्ति संस्कृत-साहित्य-सारस्वतस्याविदितम्। विद्याविनय-सम्पन्नेन महाकवि-कालिदासेन रघुवंशे महर्षि-वाल्मीकिः सबहुमानं संस्मृतः। सेयं विनयोक्तिः कवितारसिकैर् दिवानिशं स्तूयते—

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः॥ (रघु० १,४)

कविकुल-गुरुणा कालिदासेन भारतस्य वर्णनं वारत्रयं राष्ट्रिय-काव्ये रघुवंशे कृतम्। तेन रघुदिग्विजयस्य, इन्दुमती स्वयंवरस्य, दण्डकारण्यात् प्रत्यागमनस्य च वर्णन-व्याजेन भारतयशो गीतम्।

पूर्वापरौ तोयनिधी वगाह्यस्थितस्य पृथिव्या मानदण्डस्य इव नगाधिराजस्य हिमालयस्य हृदयहारि वर्णनं संस्कृत-साहित्ये कवेर् अमोघो निधिः। हिमपात-काले प्रकृतेस्ताण्डवानुवादिनी कवेरुक्तिर्विदुषां प्रमोदाय जायते—

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम्।
एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः॥ (कुमार० १,३)

रघुवंशे गङ्गा-यमुना-सङ्गम वर्णनम् अद्यतन कुम्भ-सम्मेलनस्य प्रतिरूपमिव सम्पन्नम्। असंख्या जनाः कुम्भस्नानेन आत्मनो मोक्षमार्गमिव लभन्ते तद्यथा—

क्वचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा।
अन्यत्र माला सित-पङ्कजानामिन्दीवरैरुत्खचितान्तरेव॥
क्वचित्खगानां प्रिय-मानसानां कादम्बसंसर्गवतीव पङ्क्तिः।
अन्यत्र कालागुरुदत्तपत्रा भक्तिर्भुवश्चन्दन-कल्पितेव॥
क्वचित्प्रभा चान्द्रमसी तमोभिश्छाया-विलीनैः शबलीकृतेव।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्य-नभःप्रदेशा॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य।
पश्याऽनवद्याङ्गि विभाति गङ्गा भिन्न-प्रवाहा यमुना-तरङ्गैः॥
समुद्र-पत्न्योर्जलसंनिपाते पूतात्मनामत्र किलाऽभिषेकात्।
तत्त्वावबोधेन विनापि भूयस्तनुत्यजां नास्ति शरीर-बन्धः॥

(रघु० १३, ५४-५८)

सर्वप्रथमं कवेर्यशः वत्सभट्टिप्रशस्तौ श्रूयते। दण्डि-बाणभट्ट-राजशेखर-कृष्णकवि-सोढलदत्त-गोवर्धनाचार्य-जयदेवकविभिः मल्लिनाथादिभिः टीकाकारैश्च युगे युगे महाकवेः काव्यमधिकृत्य मधुद्रवेण लिप्ताः सूक्तयो गीताः। भारत-यूरोप-सम्मेलनाद् अन्योन्यमनीषा-ज्ञाने यत्सत्यमेव पयसः शर्करायोगः सम्पन्नः।

विलियमजोन्सनाम्ना आङ्गलीयेन परमविदुषा न्यायाधीशेन वङ्गदेशे संस्कृत-भाषाऽधीता। रत्नगर्भं साहित्यं वाचितवतोऽस्य हृदये प्रादुरभूद् अभिज्ञान-शाकुन्तल-नाटकस्याङ्गलभाषानुवादेऽभिलाषः। अयमनुवादः नवोत्तराशीत्युत्तर सप्तदश-खिस्ताब्दे प्राकाश्यमानीतः।

वर्षद्वयानन्तरमस्य फारस्टर नाम्ना विदुषा जर्मनभाषायामनुवादान्तरं कृतम्। महार्घो ऽयमनुवादो विश्वकवि गेटे महारसिकेनाधीतः। मुक्तकण्ठं प्रशंसितश्च। तद्यथा

वासन्तं कुसुमं फलं च युगपद् ग्रीष्मस्य सर्वं च यद्
यच्चान्यन्मनसो रसायनमतः सन्तर्पणं मोहनम्।
एकी भूतमभूत पूर्वमथवा स्वर्लोक भूलोकयोर्
ऐश्वर्यं यदि वाञ्छसि प्रियसखे शाकुन्तलं सेव्यताम्॥

तदनन्तरं यूरोप-भू-खण्डस्य जिज्ञासा भारते प्रगाढा जाता। काव्यं, नाटकं, दर्शनशास्त्रम्, आयुर्वेदं, तन्त्र-शास्त्रं च विद्वांसोऽहमहमिकयाऽध्येतुं प्रवृत्ताः। शैले कीट्सादिभिर् आङ्गलकविभिः गेटे-शिलर-श्लेगलादिभिर्जर्मनकविभिश्च पुष्कलं साहित्यमधीतम्।

आधुनिके भारते महात्मगान्धिप्रवर्तितं राष्ट्रियमान्दोलनं संगीतवद्भिः कविभिः कवेः साहित्यं स्वस्वप्रादेशिक-भाषासु आसेतु-हिमाचलमनूदितम्। भाषा-संस्कारे च महाकवे र्वाङ्मयनिधिः अवलोडितः। यत्सत्यं गीयते आलोचकैः—

पुष्पेषु जाति नगरीषु काञ्ची
नदीषु गङ्गा कवि कालिदासः॥

विदुषां वशंवदः
सहगलोपाह्वः सीतारामः

PREFACE

The present edition of the Kumārasambhava contains seven cantos which are universally acknowledged to be the original work of Kālidāsa. Most of the Mss. end the poem with this canto—though Mallinātha has also written his commentary on the eighth canto. This edition is based on available printed texts and commentaries. All this material has been indicated as under :

Nārāyaṇa (नाo) Aruṇagirinātha (अo) Bharatamallika (भo) Vallabha (वo) and Mallinātha (मo)

The body of the Sanskrit text is printed in bold type with insertion of caption at every change of topic. Comparative study has also been made with similar descriptions in the Rāmāyaṇa and other works which are given in the footnotes. Important extracts from the available printed commentaries have also been added in the footnotes.

In the Introduction new features have been added from different angles, viz Sanskrit as integrating force in the Gupta age, the role of classics, the foundation of the first chair of Sanskrit in Europe, influence on the world, the heritage of Vālmīki, the incomparable Kālidāsa, love of Nature, the flora and fauna, concept of Love, reference to open air theatre, historical background of Śiva, the immortal Himālayas, meaning of the word Kumāra, story of the Kumārasambhava.

Two useful appendices have been given at the end. The first contains the most popular tributes paid to Kālidāsa, extending over a period of fifteen hundred years, which proves, beyond doubt, the impact of his vigorous thought on the minds of his countrymen and on lovers of learning in Europe.

The second appendix is Padānukramaṇikā—Index Verborum, containing the faithful record of even particles like च, न, तु, एव etc. to the first seven cantos of this epic. Needless to say that this is the first attempt to present linguistic apparatus to the world for the intensive study of the poet.

I am grateful to my learned predecessors like Griffith. Aurobindo Ghosh, Hillebrandt, Ryder, L. Sarup, S. Verma, Tagore, V. Raghvan and

above all, the ancient commentators whose valuable works on Kālidāsa stand as enduring monuments of their selfless labours.

I am also thankful to Prof. Sadhu Ram of the University of Delhi for his valuable suggestions, Shri Hans Raj, author of 'Vedic Koṣa', for his latest contribution on Vedic Mythology and Prof. Atmanand Vidyalankar a gifted Sanskritist, for discussions on Kālidāsa. I am also thankful to Mr. Ram Chandra Sharma M. A., a promising young teacher from Bihar, for efficiently reading the proofs of the Word-Index of the book.

I cannot refrain from expressing my gratitude to my wife Smt. Jai Rani Sehgal M. A. whose interest in higher research has found articulate expression in the compilation of the 'Stuti Kusumāñjali' and 'Padānukramaṇikā appended at the end. In her the ideal of Sahadhrmacaritva enshrined in the vedic maxim 'अथो अर्धो ह् वा एष आत्मनो यत्पत्नी' has been found literally true.

In the end I quote the immortal lines of Browning from his poem— 'The Last Ride Together' :

> *"Look at the end of the work, contrast,*
> *The pretty done, the undone vast."*

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(26-1-66)

Sita Ram Sehgal



Sir William Jones (1742-92)

His English translation of Kalidasa's Shakuntalam in 1789 ushered an era of a second renaissance in European Literature.



J.W. Von. Goethe (1749—1832)

One of the greatest poets of Germany. His famous play FAUST was inspired and influenced by Kalidasa's Shakuntalam. He was the foremost leader of the Romantic Movement in German Literature. Napolean honoured him by the title 'Leader of the European Literature'.



The Right Hon'ble Prof. F. Max Muller. (1823-1900)

His monumental works on India's Past brought about a revolution in Sanskrit studies in Europe. He was the son of a German Poet Wilhelm Muller, the imprint of whose poetic genius is evident on the writings of his son. He was the General Editor of the Sacred Books of the East Series embodying English translation of the original religious classics.



Gurudev Rabindra Nath Tagore (1861-1941)
(India's National Poet)

His works are redolent with the spirit of, Kalidasa. He was not only a poet but also a playwright, short story writer and essayist and above all a great patriot.



Prof. Sylvain Levi of France (1863-1935).

His French work entitled Le Theatre Indien is still unsurpassed in the depth of scholarship. He was widely honoured for his writings on Indian Culture.



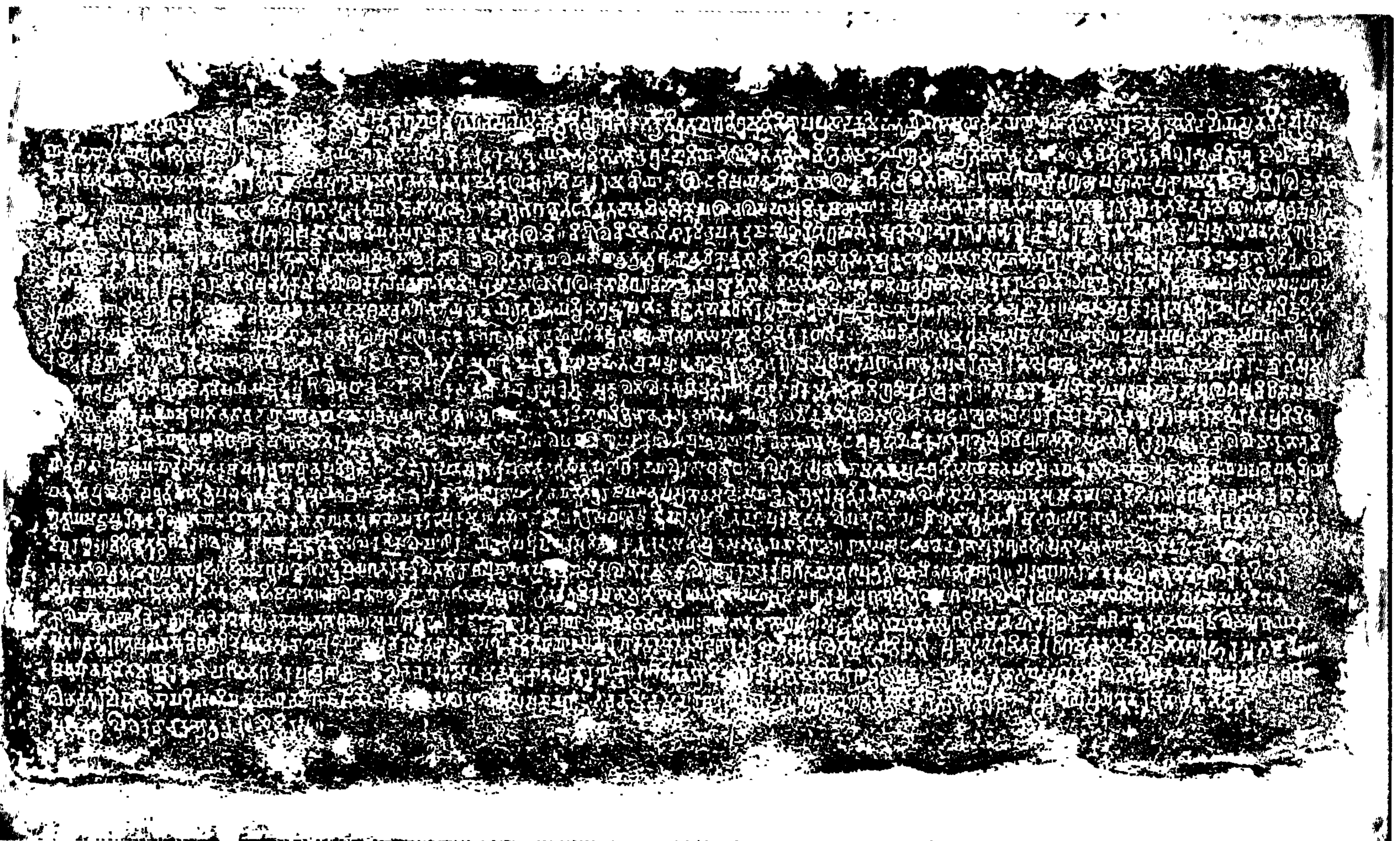
R.S. Pandit
Savant and Statesman (1889-1944)

Who recaptured Beauty, Knowledge and Culture of our Sanskrit Classics and translated Kalidasa's Ritusamharam into English.



The War God Skanda

Therefore, O Lord, we seek a chief, that he
May lead the hosts of heaven to victory,
And INDRA, conqueror in turn shall bring
FORTUNE, dear captive, home with joy and triumphing.



Mandasor Inscription (473 A.D.) which is influenced by Kalidasa's descriptions of Ritusamharam.

INTRODUCTION

SANSKRIT AS INTEGRATING FORCE

Sanskrit has been described as a perfect language echoing forces, movements, ideas and forms of a people passing through the ravages of time and yet full of common impulses and common inspirations. It has given to our nation a uniform pattern in life, and made us firm against the alien winds. It has provided expression through which the nerves, the cells, the instincts, feelings and the spiritual processes of national life have attained balanced and perfect life.

"Sanskrit represents broadly the thought, culture and traditions of India" said The late Prime Minister Shri Jawahar Lal Nehru once in the Parliament "I like to encourage the language as widely as possible. Sanskrit has given a basis and foundation to the present day languages of India. It gives them strength and depth".

Sanskrit has also given amazing continuity to our thought which no other country has parallel in the world. A distinguished orientalist has aptly said "What is human life if the recollections of the former events do not link the present with the past ? It is natural for man, to lose his grip on things, when he finds no means to link him with the past and future. He loses all stability and confidence. Without the guidance of the feeling of continuity he is lost in the world". The study of Sanskrit is, therefore, of great importance as it has magnificently preserved conservative elements of society. It ensures continuity of achievements and promotes stability of thought. But the study should be conducted in the vivid colours of the present. The past should be harnessed in the present for the future. Without progressive factor the conservative is bound to lose its vitality and vigour. Without tradition there cannot be stability and without invention there cannot be progress. A great artist is like a robin[redacted] who builds his nest out of the twigs around him and seeks inspiration in his traditions, without ignoring the hard facts of the progressive elements.

Our country is inhabited by a big population characterised by different castes and creeds. The divergent elements posed a challenge to the political integration. The golden age of the Imperial Guptas sought solution through language, tradition and fusion of the faiths. The Vedas were declared as of unchallengeable authority and their writs were imperative in day to day life. The epics recorded in Sanskrit too provided texture in our lives. The Gṛhya Sūtra Literature has left unifying impulse for the people. The rites and rituals of the South as well

as the North are identical since thousands of years, It is Sanskrit which has given a common expression to this literature and provided unity of thought and action. Sanskrit served as a unifying medium of expression amidst notable regional languages. The vedic language though powerful had a haphazard growth. The linguistic integration was achieved by the great grammarians namely Pāṇini, Kātyāyana and Patañjali. This erstwhile growth was checked by a system of affixes and verbal roots. The late Dr. K. M. Panikkar has significantly praised them : "This is one of the marvels of history. The makers of the unity Pāṇini, Kātyāyana and Patañjali gave to this country in Sanskrit a wonderful national medium which through centuries has stood above in regional languages from time to time and which at the same time was capable of infinite expansion in terms of contents".

The above trinity of the grammarians has embellished the language and it was reverentially called Sanskrit and even to-day the study of Grammar is begun by an invocation to Pāṇini.

Kālidāsa had a peerless conception of emotional integration. All of his classics are still redolent with fundamental values which weld a country into one entity. He himself toured the country and was, as it were, obsessed with the vision of emotionally integrated India. He has thrice described the country in his National Epic Raghuvaṃśa. First he refers to the whole of the country in Raghu's expedition of conquest, secondly in the Aja-Indumatī Svayamvara and thirdly when Rāma returns from Ceylon on his way back to Ayodhyā.

'This magnificent language "says the late M. Patanjali Sastri—chief Justice of India—"eventually became the instrument of cultured expression and was more and more extensively employed in writings of all kinds, literary, scientific, philosophical and religious. Even Buddhist writers who deliberately employed Pāli in their religious and philosophical works in order to reach the masses, eventually preferred Sanskrit as their medium. Sanskrit also became the common medium of expression among the intellectual elite all over the country and served as the lingua franca of the educated classes. Shri Harsha, an eminent poet of the 12th century A. D. notes how the princes who gathered from all parts of the country at the Svayamvara of Damayantī, the daughter of the King of the Vidarbha, conversed with one another in Sanskrit fearing they were mutually unacquainted with their own regional languages'.

In the medieval age Ādi Śaṅkarācārya born in Kerala, made extensive travels in the country. His discussions with the learned people

in different parts were held in Sanskrit. He established centres in the four corners of India—Joshi Muth near Badrinath in the North, Dwārikā in the West, Puri in the East and Sringeri in the South. That was his way of establishing cultural unity in India.

About the 11th century, a very learned scholar and astronomer, Al Beruni, came to India in the train of Mohammed of Ghazni. He mastered the Sanskrit language and produced a treatise entitled, An Inquiry Into India-Tahkik-e-Hind, which served as a model to Akbar's minister Abul Fazl, the author of Aini Akbari (Institutes of Akbar). Al Beruni makes it clear that in his days Sanskrit was largely a spoken language.

Even in the Dravidian areas, Sanskrit influence has been pervasive. Words in daily use in Tamil, Telugu, Kanarese or Malayalam like jala or neera for water, anna for food, sūpa for soup Sūrya, Chadra and Nakṣatra for Sun, Moon and stars, bhūmi for the earth, dina and rātri for day and night are pure Sanskrit terms. In short, it may be said that due to the constant use of this Sanskrit language which has a comprehensive sacred and secular literature, this magnificent language like the later Greek Koine and classical Latin in medieval times, is still fundamentally and vigorously alive.

Sanskrit is not a dead language even today. There are still at the present day about thirty Sanskrit periodicals in India and many topics of the day are discussed in Sanskrit pamphlets, the Rāmāyaṇa and the Mahābhārata are still read aloud and listened to with rapt attention, poetry is still composed and works written in Sanskrit and it is the language in which Indian scholars discuss technical questions.

The late President Dr. Rajendra Prasad laid stress on preserving the unique legacy of Sanskrit in one of his addresses : "When the governments are nationalising means of the production of wealth, there seems no reason why they should not also shoulder the responsibility so far borne by the society. The Indian social structure has ever been based on a particular type of cooperativeness. The house-holder bore the burden of supporting the scholar, and the scholar, in turn, played the guide and philosopher to the house-holder. Deviating from the traditional cooperativeness, if we have decided to hand over the control of our lives to government, it becomes the duty of the State to take over these responsibilities. In my opinion, it is the duty of the governments to start giving adequate grants- in-aid for the study of Sanskrit".

●

THE ROLE OF CLASSICS

In the history of a nation the role of classics is very vital The meadows, groves and streams of a nation give physical nourishment while the thinkers of the nation provide consciusness of a common culture, of a collective will fostered by its common traditions.

Let us take an example from our architecture. The old ruins of a famous temple sometimes leave us with feelings of evident wonder and interest. They give an idea how the ancients possessed perfect knowledge of the art of building. But an engineer will not be convinced with the idea of perfect skill of the art. He would come out with the observation that properly mixed modern mortar too would set and prove as perfect as the mortar used in the old ruins. Supposing a person is spared to see it after a century or two, the compositions get harder and harder as time passes and our praise for old buildings is obvious. Buildings of bad quality would disappear and would not exist at all.

This is also the case with literary works. Poor writings are swept away by the currents of time while works of highest quality do exist like rocks. They are thus classified and in due course of time are called *classics* by men of highest authority in matters of taste. To quote Pope. "Authors like coins grow dear, as they grow old.
It is the rust we value, not the gold."

The lives of our people are generally shaped by such works. Ideas of fundamental values serve as liberating forces in the life of a people. These classics are intellectual feasts integrating us with the past and record the treasured and valuable material for the future. They give us serenity, elevate our souls and serve as sentinels against evil forces. Human heart is full of gratitude, Sikhs out of reverence worship the Guru Granth, the Muslims revere the Koran; the Hindus the Rāmāyaṇa on Sarasvatī Pūjā day and the Christians treat the Family Bible as a precious inheritance for these are the sweet voices of God.

India is a land of literary classics. Our contribution to the classical heritage of man is by far the highest. Aryans are perhaps the only people in the world to-day whose social existence has remained unimpaired during the past three thousand years. Romans, Greeks, Red Indians, African Negroes and all European nations suffered a revolutionary break in their cultural continuity when they embraced alien faiths. Some of them broke away from their precious parent heritage when

they accepted other faiths. It is in India alone that despite constant onslaughts of Christendom for two millenia, despite relentless attacks of Pan-Islamism for more than one thousand years and despite the surreptitious inroads of world communism in recent times about four hundred million people are still inspired by the Rāmāyaṇa and the Mahābhārata. Our nation is much the same as three thousand years back in details of social customs and institutions. It is still full of robust vigour and energy drawing inspiration from the ancient classics.

The number of our classics is bound to be large as compared with the other nations in the world. Greece gave to the world the Iliad of Homer and the Prometheus of Aeschylus Itlay gave the Aeneid of Virgil and the Divine Comedy of Dante. England has given the Hamlet and Othello of Shakespeare, Germany Faust of Goethe, France Les Meserables of Hugo and Russia Tolstoy's Annā Karenina India alone has given the Rāmāyaṇa of Vālmīki the Mahābhārata of Vyāsa, the Sākuntala of Kālidāsa, the Bhāgavata of Vyāsa, Guru Granth of Sikhs and Rāmacaritamānasa of Tulasī Dāsa.

THE RĀMĀYAṆA

The Rāmāyaṇa is the fountain head of Indian poetry. From times immemorial it has inspired the Indian mind and has left its imprint on the literature, faiths and religions of the country. The archeology of Greater India bears testimony to its great impact by the evidence of its monuments and sculptures and the present times have failed to belie the prophetic pronouncements of the sage Vālmīki who says :

As long as mountain ranges stand
And rivers flow upon the earth.
So long will this Rāmāyaṇa
Survive upon the lips of men.

The majesty and mellifluence of sanskrit heritage is manifest in the great Muse of Ādikavi. It gives vivid ideas portrays all social customs and manners, political and geographical conditions and the flora and fauna of those times.

THE MAHĀBHĀRATA

The Mahābhārata has been rightly called the collective Unconscious of our nation, the Gītā has nourished in all ages the urge to see fulfilment by men like Arjuna and Gandhi who moved the entire world. The valorous deeds of Arjuna and Bhīma are writ large in the Islands and our historical places in India. Gandhiji inspired the world by his noble cult of Satyāgraha drawn aptly from the super characters of history like Hariścandra, Dhruva and Prahlāda.

During the last three thousand years the literature has been refashioned in the light of the ancient history and the emergencies of the successive times. It consists of a hundred thousand verses highlighting all aspects of life. A study of this book portraying the range and richness of our treasured heritage is sure to stir the deepest feelings, strengthen our determination and appeal to the conscience of man. The land-grants between 450 and 500 A. D. have quoted with pride verses from the Mahābhārata, and some of the Gupta coins have borne the stamp of Viṣṇusahasranāma a hymn in praise of Viṣṇu from the Anuśāsanaparva of this Epic. It has served as a store-house for writers of drama and for the directors of films even in the present times.

THE BHĀGAVATA

The age of Guptas produced a harmonious fusion of all faiths. The thinkers of the countries propounded rational and human approach to man's devotion to God. The great faith was termed as the Bhāgavata. Before the doctrine of this faith, all other faiths of the woild looked pygmies. In this wonderful and peerless conception of man, the most profound philosophers the most magnificently successful scientists, the most extravagantly imaginative artists found abiding place. Till present times this great Book has exercised a vigorous influence on our religious thought. The Late Dr. R. G. Bhandarkar held the view that this Epic was composed in the ninth century. and served as a lighthouse when India was relentlessly attacked by fanatics of non-Aryan faiths.

The great classics are really the earliest Indian encyclopaedia not only of heroic tales and literary creations but also of our philosophical, religious, political and social theories. These take us through the portals of tropical flowers and labyrinthine groves of ambrosial foliage and enchanting dalliance, into a sublime world on a higher plane, where the hedonic moods and passions change into spiritual questionings leading ultimately to God-centred mediation and absolute renunciation.

The present epic Kumārasaṃbhava is a classic of the highest beauty. The poet has poured out his soul in words of superb charm lauding the great role of the Himālayas in bringing about synthesis out of the physical as well as spiritual gifts. The saga of Śiva and Pārvatī has been refashioned into our national culture. In its highest flights the physical side has not been neglected. Both supplement each other like the twin word and meaning blossoming forth into a poetical composition.

FOUNDATION OF THE FIRST CHAIR OF SANSKRIT IN EUROPE

The credit of founding the first Academy of Learning in Europe goes to France. It was formally established in 1635 by Cardinal Richelieu with the motto: "To labour with all the care and diligence possible, to give exact rules to French language to render it capable of treating the arts and sciences". Its forty members reverentially called 'The Forty Immortals' were supposed to be the most distinguished living men of letters of the time. France also did the greatest service to the Orient by founding the First Chair of Sanskrit Language and Literature in 1814 in the Royal College de France. How this chair came into being is full of romantic origin and developments in Europe.

In 1806 Napolean, always obsessed by the East, had announced decennial prizes for translations. A part of this benefaction was reserved for translation of the oriental languages. That was the year when he had sent an ambassador to Persia and had honoured Persian language by establishing a Persian chair at the College de France.

The well-known academician was invited to occupy this chair. Chezy submitted a translation of 'Laila Majnun' the celebrated classic of Jami. It fetched him a prize. Somehow, unfortunately, Duperron's Ouphekhal, another contestant, for the prize, did not fascinate the romantic minds of the jury. The contribution of Duperron did not find a generous patron to assess the services of the intellectuals of his age. Recently a lecture on this subject was delivered at New Delhi under the auspices of the Federal Republic of Germany by Prof Dr. Jacques de Marquett, who apprised the audience of some unknown facts. He said that some friends who had regard for the genius of Duperron spoke to Friedrich II—the great King of Prussia, about Duperron's achievements. He, as an admirer of French culture, took keen interest in Duperron and his great pioneering work. He was offered an assignment to deliver lectures in Berlin on the Avesta and the Upaniṣads.

Duperron accepted the offer and went to Germany where he stayed for fourteen years (1771-85), lecturing on various aspects of Indian literary and philosophic wisdom. His audience included Hegel, Schlegel, the first professor of Sanskrit at Bonn, and Schelling. Among these scholars, Arthur Schopenhauer, the author of the celebrated book, 'The world as will and Idea' is well known in the world for his monumental contributions. His heart burst out into a glowing tribute to the genius of India.

"In the whole world there is no study so elevating as that of the Upaniṣads. It has been the solace of my life and it will be the solace of my death".

This cross fertilization of cultures produced a powerful movement in Europe. The late Prof. Dr. L. Sarup, a distinguished orientalist, used to remark that the study of Sanskrit literature gave rise and fostered a second renaissance in Europe. German translations of Sanskrit classics influenced the literary movement in German literature called 'the storm and stress.' This German movement left a powerful impact on English literature. Possibly the spiritual aspect in Romantic period of English literature was the result of Indian thought inducted through Germany. This indirect influence also gave expression to the most puissant movement in French literature, the Romantic movement. Lamartine, Vigny, Musset and Victor Hugo, Dumas and others drew inspiration from it. Unfortunately this impact of Sanskrit on English literature has not been adequately assessed as yet.

The debt which Indian culture owes to Europe is a well known story. But a great lacunae in the history of cultural development remains to be filled in for want of assessment of this impact of Indian thought on the English Poetry in the 19th century and later times. Neither in Europe nor in India efforts have been made to conduct researches on this subject. Historians of English literature, like Cazamia, Compton Rickett and others, whose works are mostly taught and read in India are silent on this topic. This field calls forth an enquiry which is sure to shed light on the impact of Sanskrit on European language and literature.

Chezy was picked up by Bonaparte to take part in the Egyptian expedition. But his participation, though willing, did not materialise on account of his sudden illness. After the death of Chezy's father, Talleynand, Minister for Foreign Affairs took interest in him. He was employed in the Manuscript Section of the National Library. There his passion for learning languages found adequate scope. He began to study Hebrew, Syrian, Chaldean, Turkish nay even Chinese and Tartare Mandchou and he once again took up the study of Greek language neglected by him in his teens. But Persian had a special fascination for him. He was moved by its subtle graces, the ingenious and spiritual skill and the mingling of mysticism. Moreover from the point of view of Orientology, Persian occupied a singular place at that time which we can hardly assess to-day. Since the Middle Ages and the Muslim conquests, Persian had become the lingua franca almost of the whole of Asia. From the Mediterranean upto the Pacific it played a role which is now occupied by

English. It was spoken on all ships; also in the interior of countries from Kashmir to Bengal, by the Brahmin who aspired for jobs, by the humblest as well as the most exalted, by the East India Company in her relations with Tibet. Persia took full advantage of the polemics directed by the Encyclopaedists against the Christian Church, the sonorous and mysterious name of Toroastre, exalted by the classical tradition, allowed to oppose a rival to Moses, Persia disputed with the Hebrews for the glory of a primitive and sublime legislation. Anquetil Duperron—the Bhagīratha braught the Gaṅgā of humanism on earth. Though a student of science he braved the odds and found out authentic documents on Tartare. He got into the service of the East India Company in 1752 and during the eight years of the service he discovered, read and translated Avesta, and sponsored the long series of victories, snatching from the zealous past the secrets of India, Egypt, Assyria, Cental Asia made possible by deciphering the Hittite. The budding romanticism added to the glory of Persia. In 1800 F. Schlegel recorded this interesting observation: "it is the East that we must search out for the long bred romanticism and in short if we can draw at the source, this appearance of southern ardour which makes Spanish poetry so charming for us, will perhaps prove then a poor wretched object. In 1808 Othmar Frank a rival of Schlegel turned out to be an enthusiastic pro-Sanskritist and brought out the first christomathy of Sanskrit in 1820. About Iran and her national language Persian he gave vent to his conviction thus: 'Iran is the country of light and her religion is the primitive religion of light.' He developed his thesis into a fascinating work entitled 'Light of East and published it in 1808.

He dedicated this work to Napoleon the most powerful avatāra of his times. He had a vision to establish a Philosophico-Persian Academy, which, though unrealizaed, inspired Helmina Von Chezy for higher studies on poetry.

Paris was then, according to the testimony of intellectuals, the home of literature, music and art. Just after the French Revolution the whole Europe was convulsed and people were drawn to France as in the case of a volcano hardly extinct and which could burst again at any moment. The prodigīdous fortune of Bonaparte, the son of the revolution, seemed to defy all the established dynasties insolently. It dazzled, marvelled, attracted and disquieted the people. If the French nobility still erred by following the path of whole sale emigration, princes and lords from distant lands rushed to see that country closely in which people were fired by a zeal of regicide. Artists and men of letters followed them, small itinerant courts dreamt of enjoying the glory casually. For a whole army of Orientalists Paris became a paradise. Silvestre Sacy was their master and model·

National Library abounded in Oriental manuscripts which were available to all having interest in and love for humanities.

Friedrich von Schlegel had come and settled down there in 1802 to learn Persian in Paris. He developed friendships with Chezy who gave him lessons in Persian regularly. This bond proved a decisive step in spiritualising the movement of romanticism in Europe.

In 1806 Chezy developed his passion for Sanskrit. India appeared to open brighter prospects for him. The rich heritage of Sanskrit had been revealed to Europe recently. In 1785 the Bhagwad Gītā was translated into English by Charles Wilkins, After two years the same classic was translated into French by Parraud. In 1789 the maserpiece of Indian stage Śākuntala of Kālidāsa, was rendered into English by Sir William Jones. The German translation by Forester appeared in 1791 and inspired Goethe—the master mind of Europe. In French the same was translated by Bruguiere in 1803.

Just then a war broke out between France and England. Alexander Hamilton—an Englishman who had lived in India and happened, to be in France was immediately put under custody. During his stay in Bengal he had married an Indian woman who was at home in Indian literature. By nature Hamilton was gentle, and was treated with affection by all. He and his wife repaid the courtesy by preparing a remarkable catalogue of Sanskrit manuscripts stored at the National Library. He taught Sanskrit to Chezy and others. But his most zealous student was Friedrich Schlegel—the poet and scholar of Germany. In one of his autobiographical notes Schlegel has recorded "It has cost me relentless efforts to learn the most perfect language and that too elements. An Englishman, Hamilton came to my help who teaches me three hours a day. The pleasure I derive out of this study is simply beyond all descriptions. It purifies and uplifts me, touches the very core of my soul leaving no tension." Another urge which invaded the scholarly life of Chezy was to occupy the first chair of Sanskrit in Europe. After learning the elements of Sanskrit grammar he resolved to edit and translate the Śākuntala. To achieve this cherished ideal, Chezy, along with his devoted wife Helmina, went to Heidelberg. She supported his scholarly venture by earning through her articles contributed to various papers. This divine gift helped the first French scholar to win the chair of Sanskrit at College de France. When Louis decided to establish two chairs, one far Chinese and other for Sanskrit, the latter was offered to Chezy—the self taught Sanskritist in Europe.

The royal decree, as much for the historical document as for the archaic savour of principles, is worth citing in full :

"Louis by the grace of God, King of France and Navarre, on the report of our Minister, the Secretary of Interior, home ordered and the order is as follows :

"First article : Two chairs are for the language and literature of China and Mandchou, the other for the language and literature of Sanskrit are created at the Royal College de France.

Second article : Mr. Abel Remusat and Mr. Chezy are nominated professors, the first to the chair of Chinese and Mandchou and the second to the chair of Sanskrit.

"Given in our Chāteau of Tuilieres on 29th November of the year of grace 1814 and our reign the twentieth.

Signed Louis.

Faithful to its vocation, the college opened to two new sciences illustrious masters, Burnouf, Julien, Chavannes have repaid in glory for its confidence and hospitality.

INFLUENCE ON THE WORLD

The first English rendering of the 'Śākuntala' as said earlier appeared in 1789. Immediately after two years the play was translated into German by Prof. Forester who paid a beautiful tribute to Kālidāsa. His words cannot be antiquated which he wrote in the introdution to his translation :

> "How poor we would remain, if we confine ourselves to our own German or European culture. Every country has its peculiarities, which influence the spirtual powers and organizations of its people. If we compare these varying individualities and separate the general from the local, we shall arrive at the right understanding of mankind......Here an entirely new vista of thoughts opens up before our mind and imagination, an extraordinary beautiful individuality of the human character. It is necessary that to set out clearly how the differences between Indian mythology, history and customs and the Greek, for instance, exhibit works of that country in an unusual form and appearance to us, but also to show how the significant thing about such a work is whether it consists of five or seven acts, but that the most delicate feelings which the human heart possesses can be just as finely expressed on the Gaṅgā by the

dark brown people as on the Rhine, or the Tiber by our white races-"

The German rendering fell into the hands of Goethe. Like Dr. Tagore in India, Goethe wielded overwhelming influence in the West. He was greeted by Napoleon as the leader of the European literature. In the 18th century the great German poet modelled the prologue of his eelebrated play 'Faust' on the pattern provided by the 'Śākuntala.' For years and years he was struck with admiration for this unique work which brought about spiritual orientation in his life.

His tribute to Kālidāsa is proverbial as an appreciation of human values :

Would thou the young year's blossoms.
And thou fruits of its, decline.
And all by which the soul is charmed, enraptured,
Feasted, fed,
Wouldts thou the earth and heaven itself in
One sole name combine.

I name thee O Śākuntala, and all at once is said.

He found in it the universal human content, woman's purity and innocent submission, man's forgetfulness, mother's love, father and mother united through their own offspring. He called the play the meeting point of 'Heaven and Earth.' His tribute is not an exaggeration born of sentimentalism but the matured judgment of a true enlightened critic. He has clearly brought out the point that beauty goes hand in hand with moral law. Beauty upheld by the halo of goodness is eternal. The love of man and woman is neither beautiful nor lasting so long as it remains self-centred and so long as it does not yield fruit.

Another great savant of Germany who learnt Sanskrit for the Study of the 'Śākuntala' in original was Prof. Schlegel. He loved to stay in Paris o study the language under Alaxender Hamilton an Englishman employee of East India Company. In one of his personal letters addressed to his brother A. Schlegel on 13th May 1803, he wrote : "Everything is going on smoothly. I have made a progress not only in Persian but I am also sure of my Sanskrit studies. Within four months I shall read the Śākuntala in original. The study has been helped by an Englishman Hamilton and his Brahmin wife from Bengal."

Dr. Sten Konow, a Norvegian Indologist has given a statistical account of the translations of 'Śākuntala' into European languages. In German language this play has been translated nearly thirty times. Similarly, French Dutch, Italian, Polish, Russian, Swedish, Spanish, Hungarian scholars enriched their literary heritage by translations of translations and frequent adaptations. A special feature of these renderings lies in the fact that almost all translations appeared in the 19th century. Critics and scholars were enticed by the lofty ideals and the play opened new horizons which proved a great inspiration to lovers of learning.

Among the scholars who worked enthusiastically on the celebrated play, to mention a few of them, are Chezy, Otto Boehtlingk, Cappeller, Pischel, Burkard and Monier Williams. They have left landmarks in the discovery of the four versions of this drama found in various parts of the country. They have also discovered a large number of commentaries proving the perennial appeal on the minds of the nation during the last fifteen hundred years.

Another work of Kālidāsa which had won the hearts of Europe in general and Germany in particular is the 'Meghadūta'. Goethe knew this work through the translation of H.H. Wilson in 1813 and blessed himself for the reading. His heart once again burst into a tribute for Kālidāsa :

What more pleasant could man wish
Śkuntalā, Nala, there must one kiss,
And Meghadūta, the cloud messenger.
who would not send him to a soul sister.

The versatile genius of Kālidāsa fascinated Schiller the great lyric writer of Germany. He was influenced by this unique composition of the Cloud Messenger which is articulate in his celebrated work 'Jungfrou Von Orleans'. Shelley's well known poem 'Cloud' contains echoes of Kālidāsa. Keats' 'Ode to Autumn' is again influenced by the writings of our ancient poet. The romanticists of English literature have shown deep influence of Kālidāsa whose English translations by Sir Jones were purchased by some of the Romantic writers of the English language. Some of them visited France—the great centre of Sanskrit pressed upon them as a lately means of advancement in Europe. In 1826 W.W. Von Humboldt a savant and statesman extolled this composition for its wonderful description of the advent of the rainy season, when the first clouds come up from the south. This was followed by C. Schwitz's translation in prose and in verse by many forgotten poets.

In 1833 Ruckert, the great German poet, out of his high regard for the genius of India rendered the Elegy of Aj from the Raghuvaṁśa which set up a new literary form. India will cherish the memory of this great writer for his beautiful poem in the German language—the wisdom of the Brahmans which was hailed by experts more rich in thought and more perfect in form than even Goethe's West Osllicher Diwan.

The Russian Dr. N. Karamzin the famous historian translated some acts of the 'Śākuntala' in 1792. This work appeared under the title—"Scenes from Śākuntala, Indian Drama". Again in 1879, a complete translation of this play was undertaken by Prof. Alexei Putyata.

In America this play was published in the original as early as 1922. This was ably edited by Dr. Pischel and nicely brought out in the Harward Oriental series. The best English translation is from the facile pen of Dr. Ryder who has laid India under a deep debt of gratitude. The great American critic evaluated the work of Kālidāsa in the most generous way. While paying his tribute to the son of Saraswati, Prof. Ryder remarks : "It is interesting to observe that the centuries of intellectual darkness in Europe have sometime coincided with centuries of light in India. The Vedas and his contemporaries lived while Rome was tottering under barbarian assault". Emerson and Thoreau the well known philosophers and thinkers of America were also deeply influenced by Kālidāsa whose references are found in their writings.

Thus the study of Kālidāsa has exerted a great influence on the mind of the West. In Germany and France he has been deeply studied in original and enthusiastically admired in translations, not the mere orientalist but the poet, the critic, the natural philosopher, a Goethe, a a Schlegel, a Humboldt having agreed on account of his rich creative imaginaton, to set Kālidāsa very high among the glorious company of the sons of Song. The late Sir Monier Williams who graced the chair of Boden professor of Sanskrit at the University of Oxford translated into English the Śākuntala in 1872. His unique contributions on Indian culture were well received in Europe. His unbounden love for Sanskrit literature won for him the celebrated title—'Indian Pandit' in Europe. Writing on the Śākuntala Dr. Williams observed : "This play is acknowledged on all hands to be the masterpiece of the great Indian poet". At an International Seminar of books held in Europe in the nineteenth century the Śākuntala figured prominently in the hundred best books of the world.

This play has time without number been enacted on the stages of European countries and has been a symbol of good will, understanding

and appreciation of the man by the man and for the man. For lovers of Art, Culture and Civilization the name of Kālidāsa acts as a magic spell. His work Śākuntala carries infinite charm, bright natural glory, fullest realization of life, the pinnacle of prosperity and the zenith of happiness. It conjures up a weird vision of beauty, knowledge and culture. He is the greatest poet and his ageless classics both in the original and translation have brought joy to millions of people in the world. The conquests of Kālidāsa over the minds of the people in all ages are greater than those of the greatest conquerors.

As a result of this study a silent revolution unnoticed by the daily press brought about new truths marked by majesty and magnificence that it changed the attitude of man. The literature of India was discovered, edited, elucidated, translated and understood. This gave rise to a new method called the comparative study of historical data promising a new vision to find out by a comparision of the human thought in different ages and in varied countries, the sequence of ideas for the growth of the heritage of man. Thus the personal details, the stories of kings and their queens faded into insignificance.

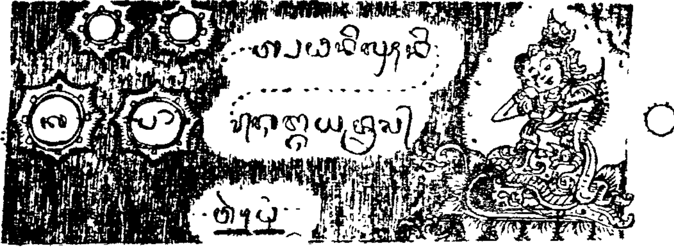
According to the late Prof. Bloomfield Sanskrit classics were studied with fresh vigour and unabated zeal. The comparative study unfolded new horizons and enlarged visions. Man enriched his heritage by new gifts of three Sciences—the Comparative Philology, the Comparative Mythology and Comparative Religion. The Comparative Philology proved as the fairy tale out of which the endless web unrolled fold after fold of marvellous designs and matchless variety of colours.

Victor Cousin, one of the noblest sons of humanity while lecturing at Paris in the year 1828 on the history of modern Poetry and Philosophy before an audience of two thousand gentlemen spoke in the following terms :

"When we read with attention the poetical and philosophical monuments of the East, above all, those of India which are beginning to spread in Europe we discover there many a truth and truths so profound and which make such a contrast with the richness of results at which the European genius has sometimes stopped that we are constrained to bend the knees before the classics of India and to see in this cradle of the human race the native land of the highest philosophy."

In the South East Asia the classical Javenese literature known as 'Kakavi' is mainly woven around Indian themes like 'Bharata yuddha' dealing with the story of the Mahābhārata. One of the most notable of

the 'Kakavi' epics deals with the death of 'Indumatī as a result of the fall of a celestial, flower a theme borrowed from Kālidāsa's Raghuvaṁśa.



The well known episode--'Smaradahana' is decisively taken from the Kumārasaṁbhava. Rati is depicted full of tears and wonder carrying the



message of hope amidst conflicts. The late Dr. Raghuvir discovered the manuscript of this work and also brought to light Mongleses translation of Meghadūta.



Thus the genius of the world rushed forward to appreciate the beauty of ancient India embedded in her immortal classics especially those of Kālidāsa which provided them the source of highest thought and impulse for purging their mind of the grossness. This created a powerful movement called—'Humanism' in the World. The man made barriers were demolished. Kant, Schaupenhauer, Johnson, Keats, Shelley and Eliot joined to worship the undying beauty.

THE HERITAGE OF VĀLMIKI

Kālidāsa was a keen student of Vālmīki. Utprekṣāvallabha, the author of the Bhikṣāṭana-kāvya calls Kālidāsa 'anusārasaralaḥ', *i. e.* easy to follow like his predecessor Vālmīki. He owes much of his inspiration for his works to the first Great Epic, In my Critical edition of the Ṛtusaṁhāra it has already been proved how the lyrics have been largely drawn upon the Rāmāyaṇa for the various description of the seasons The very titles of his two epics Kumārasambhava and Raghuvaṁśa, are taken from the Rāmāyaṇa. The lyric poem—Meghadūta owes its inspiration to the Hanumat-sandeśa in the Ādi-kāvya. In the fourth act of the Vikramorvaśīya, the description of the love-lorn condition of Purūravas bears evident signs of influence of the Rāmāyaṇa, Kālidāsa was so much fascinated by the epic description that he could not help putting the following verse verbatim into the mouth of the King Purūravas :

कच्चित्क्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनोद्देशे मया विरहिता त्वया ।। (अरण्यकाण्ड ६४, २८)

Again, king Purūravas asks a peacock for some clue of his beloved Urvaśī's whereabouts.

नीलकण्ठ ममोत्कण्ठ वनेऽस्मिन् वनिता त्वया ।
दीर्घापाङ्ग सितापाङ्ग दृष्टा दृष्टिक्षमा भवेत् ।। (४, २१)

This verse bears a close resemblance to the description of the wistful plight of Rāma at the sight of the Pampā Lake :

पश्य लक्ष्मण नृत्यन्तं मयूरमुपनृत्यति ।
शिखिनी मन्मथार्तैषा भर्तारं गिरि सानुषु ।।
मयूरस्य वने नूनं रक्षसा न हृता प्रिया ।
तस्मान्नृत्यति रम्येषु वनेषु सह कान्तया ।। (किष्किन्धाकाण्ड १, ३६-४१)

Kālidāsa has even borrowed from the Ādi-kāvya choicest expressions like the following :

'केचित्पर्याप्त कुसुमाः पादपाः', 'पर्याप्तपुष्पस्तबकस्तनाभ्यः' ।
'....लतावधूभ्यः' (किष्किन्धाकाण्ड १, ८७ इत्यादि)

and has used them with effect in the Kumārasambhava, e. g.

पर्याप्तपुष्पस्तबक-स्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ।। (३, ३९)

As already stated, the titles of his two poems are borrowed from the Bālakāṇḍa of the Rāmāyaṇa as would appear from the following verses :

एष ते राम गङ्गाया विस्तरोऽभिहितो मया ।
कुमारसम्भवश्चैव धन्यः पुण्यस्तथैव च ॥
भक्तश्च यः कार्तिकेये काकुत्स्थो भुवि मानवः ।
आयुष्मान् पुत्रपौत्रैश्च स्कन्दसालोक्यतां व्रजेत् ॥
स यथा कथितं पूर्वं नारदेन महर्षिणा । (बालकाण्ड १, ३७, ३१-३३)
रघुवंशस्य चरितं चकार भगवानृषिः ॥ (बालकाण्ड १,१३, ६)

Kālidāsa's description of the advent of spring in the Kumārasaṁbhava bears evident similarity with that found in the Epic. The lamentation of Rati, too, is an echo of that of Tārā at the death of her husband Vālin. The following extracts from the Rāmāyaṇa are an eloquent testimony of its influence on Kālidāsa :

भर्तुः प्रियतरा नूनं वानरेन्द्र मही तव ।
शेषे हि तां परिष्वज्य मां च न प्रतिभाषसे ॥
मम चेमां गिरं श्रुत्वा किं त्वं न प्रतिबुध्यसे ।
इदं तद्वीर शयनं यत्र शेषे हतो युधि ॥
मामनाथां विहायैकां गतस्त्वमसि मानव ।
शूराय न प्रदातव्या कन्या खलु विपश्चिता ॥
शूर भार्या हतां पश्य सद्यो मां विधवां कृताम् ।
अवभग्नश्च मे मानो भग्ना मे शाश्वती गतिः ॥
भर्तारं निहतं दृष्ट्वा यन्नाद्य शतधा गतम् ।
सुहृच्चैव हि भर्ता न प्रकृत्या मम च प्रियः ॥
आहवे च पराक्रान्तः शूरः पञ्चत्वमागतः ।
पतिहीना तु या नारी कामं भवतु पुत्रिणी ॥
धनधान्यैः सुपूर्णापि विधवेत्युच्यते जनैः ।.... (४, २३, ३-१३)

Nor can the influence of Mandodarī's lamentation be denied. Even Dr. A. B. Keith says : "There is a parallel too for Rati's despair, when Vālin falls, Tārā addresses him with words not less sincere because they bear the stamp of the classic style : 'Why dost thou speak no more to thy beloved ? Arise and share this fair couch with me; the best of men lie not, as thou, on the ground. Too dear dost thou hold, lord, the earth even in death, since me thou dost leave alone and her hast clasped in thine embrace. Ended our days of joy together in the fair forest : sunken am I in a deep sea of sorrow, without joy, without sustenance, since thou hast departed. Hard my heart that it can see thee stretched on the ground and yet not break from sorrow."

THE INCOMPARABLE KĀLIDĀSA

In the Ṛegveda some of the hymns contain exquisitely beautiful similes which provide earliest clues to their way of thinking At RV. I, 65 and 66 the hymns addressed to Agni are full of similes-apt, shining and picturesque. Similarly at RV. II 39, Āśvins are compared to a number of objects animate and inaminate the only point of resemblance being duality. Again at RV. X. 106, the hymn extols the super-deeds of the Āśvins- Vedic sages have provided garlands of similes which later on are designated as Mālopamā in the Alaṅkāra Śāstra. Kālidāsa, the prince among Sanskrit poets revived vedic heritage through his classics. His expressions speak of the vedic impact. To quote an example :

आ परितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्य प्रत्ययं चेतः ॥ (शाकु. १, २)

'Until the wise are satisfied,
I cannot feel that skill is shown:
The best trained mind requires support,
And does not trust itself alone'.

The expression 'Ā' is an adnominal preposition which is a vedic usage that fell into disuse in later classical language. This linquistic excellence has figured in almost all his works. Kālidāsa borrowed Vadic similes which were transmuted into pure gold in the crucible of his imagination. He is pearless as a craftsman of similes. His mind was, as it were, full of vision of beauty of moments of intense sensuous experience. The consensus of the opinion is that he holds an inimitable place among the poets of the world.

His heart has poured out images of the integration of beauty, truth and goodness at the confluence of the Gaṅgā and the Yamunā. These contain a series of similes perhaps to imitate the great movements of ripples e. g.

क्वचित् प्रभालेपिभिरिन्द्रनीलै मुक्तामयी यष्टिरिवानुविद्धा ।
अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव ॥
क्वचित् खगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः ।
अन्यत्र कालागुरुदत्तपत्रा भक्ति भुवश्चन्दनकल्पितेव ॥
क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव ।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवा लक्ष्यनभःप्रदेशा ॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः ॥ (रघु. १३, ५३–५६)

'Look here O lady of faultless limbs, here is the streams the Gaṅgā which with its current broken by the waves of the Yamunā appears at one place like a necklace full of pearls interwoven with emeralds covering them with splendour; at another place like a chaplet of white lotuses the interval of which is set with blue ones. In some place it looks like a row of birds (flamingoes) fond of the Mānasa-like a piece of ground ornamented with (white) sandle, and bearing on it ornamental leaves painted with black sandle paste. Somewhere it appears like the splendour of the moon variegated by darkness lying in the shade; at others it looks like a white streak of autumnal cloud through the openings in which the surface of the sky is little discernible, And in some others, it looks like the body of Is'vara (Śiva) annointed with ashes and adorned with black snakes.''

The number of upamās used in his classics roughly comes to twelve hundred and fifty and the largest variety is found in his National Epic the Raghuvaṁśa. He begins with a simile and closes his epic with it. The first and the thirteenth cantos abound in excellent upamās. The total number of upamās used in this epic are about five hundred and fifty. In the Kumārasaṁbhava the number of upamās used by the poet is about two hundred and fifty most of which are found in the first seven cantos. To quote an instance :

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थ-सौन्दर्यदिदृक्षयेव ॥ (कुमार. १, ४९)

'Surely the Maker's care had been to bring,
From Nature's store each sweetest, loveliest thing,
As if the world's Creator would behold,
All beauty centred in a single mould'.

The poet imagines that the creator has fashioned quintessence of beauty in the creation of Pārvatī.

In the Abhijñāna Śākuntala the poet has given about ninety upamās of exquisite beauty e. g.

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमालिका-कुसुमम् ॥ (शाकु. २, ८)

'By the stern hermit taken in her most need.
So fell the blossom shaken, Flower on a weed.
Sprung from a nymph of heaven Wanton and gay,
Who spurned the blessing given, going her way'

The simile presents a photographic image of the nymph-born Śakuntalā who is compared to the Navamālikā flower, Śakuntalā is

fostered by the sage Kaṇva and so is Navamālikā flower by the Arka tree. In the Meghadūta the poet is at his best in providing the finest portrayals. The number of upamās used in this lyric is about fifty and in the Ṛtusaṁhāra they are about sixty in number.

In the Vikramorvaśīya and the Mālavikāgnimitra the poet has used more than one hundred upamās each play drawn from various walks of life. In the description of the aerial flight over the Himālaya the poet pours out his soul in terms of beauty. For instance :

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी ।
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः ॥
संतानैस्तनु भावनष्टसलिला व्यक्तिं भजन्त्यापगाः ।
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते ॥ (शाकु. ७, ८)

'Rushing through the air what wondrous things I saw
How from the mountains the earth shelved away
As the great peaks emerged; wrapt no more
In indistinguishable foliage, trees
Towered up and showed the stature of their stems.

The rivers that were narrowed into threads,
Of shining silver, broadened their green banks;
And momently grown nearer, all the earth
Was by some unseen power flung up to me '

The voice of the poet is still heard eloquent in the excellent images. For example the beautiful description of the seashore is both thrilling and enchanting :

दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला ।
आभाति वेला लवणाम्बुराशेर्धारानिबद्धेव कलङ्करेखा ॥ (रघु. १३, १५)

'The strand of the briny ocean resembling an iron-wheel which is dark on account of the row of Tamāla and Tāli forests, and which appeared like a slender line owing to distance, looks like a thin coating of rust formed on the edge of a steel-wheel.'

His similes are charged with emotions and scientific exactitude. He imagines both like a poet and a scientist. His observation of the sunset is almost like that of a scientist.

The Sanskrit phenomenon of serial upamās has been found in Shelley, one of the pioneers of Romantic movement in English Literature. The latest researches have proved the fact that Shelley had read the English translation of Kālidāsa's Śākuntala by Sir William Jones and was profoundly influenced by the intrinsic beauty of the play. It will be interesting to

quote some of the descriptions of this phenomenon from his hymn to the Skylark which is embellished with a garland of upamās :

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not.

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower.

Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its aereal hue
Among the flowers and grass, which screen it from the view.

Like a rose embowered
In its own green leaves,
By warm winds deflowered.
Till the scent it gives
Makes faint with too much sweet those heavy-winged thieves.

Loken Palit followed by Gurudev Rabindranath Tagore felt that Shelley, the exponent of intellectual beauty must have tasted sweet, fresh and soothing honey of Kālidāsa's poetry. This ancient poet of India had enough store of perennial beauty which has been expounded by him in his immortal classics. His bewitching portrayals of women leading to the spiritual heights must have provided inspiration to European poets.

It is yet to be assessed to what extent English poetry in the nineteenth century and in the subsequent epochs has been influenced by the impact of Indian thought. It seems that many features of the English Romantic poetry and of the transcendental movement in America owe their origin to Indian thought made accessible to them by men like Raja Ram Mohan Roy and other intellectuals. In recent years the debt has been acknowledged by lesser lights like A. E. Yeats and Aldous Huxley proving that in the higher reaches of the human spirit there is neither East nor West—that humanity is one beneath the trappings of custom and skin—that in essence man is classless, nationless, king over himself—the Ātman of our age-long aspiration.

LOVE OF NATURE

Man is the child of Nature. Wherever he may go he will always find himself in the lap of Nature, from which he cannot escape. Even in big and overcrowded cities, where the eye is obstructed by tall mansions and narrow streets, Nature insinuates itself through the windows and apertures in the form of a stray waft of the air or a fugitive ray of light, and at night reveals its grandeur overhead as a dark blue canopy studded with iridescent gems. There is no country in which the poets have not drawn inspiration from Nature. Ṛgveda, the revealed book of the Aryans, openly declares that it was on the slopes of the mountains and the confluence of the rivers that the mind of the sages was animated with inspiration :

उप ह्वरे गिरीणां सङ्गमे च नदीनां
धिया विप्रो अजायत ।

[viii, 6, 28]

Wordsworth, the leader of the Romantic Movement in English poetry, has also expressed a similar view on the irresistible influence of Nature :

I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing often times
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue.

His image of Lucy is the replica of Śakuntalā of Kālidāsa. Both are children of Nature. The surroundings inspired them to realise identity

with the Supreme. The concept of pantheism appealed to them strongly, they saw Brahman everywhere and everything in Brahman and as Brahman. Nothing in the world was alien to them. Union of hearts sprang from an awareness of the identity of human nature. Thus Vedānta has left a universal appeal for the unity of Man.

The French Revolution in 1789 in Europe brought about a change in the attitude of the West. Intellectuals in Europe discovered new truths and scientific truths proving that the monism of Vedānta is not merely a philosophical doctrine to which intellectual assent can be given but, as Eddington Sir A. Stanley has put it, 'it has become part of the scientific attitude of the day illustrated in detail in the current scheme of Physics'.

Einstein comes very near to this concept when he defines science as the attempt at the posterior reconstruction of existence by the process of conceptualisation.

Kàlidāsa's loving preoccupation with Nature is evident in all his works. His young maidens have moonlike faces, creeper-like arms, lotus-like hands and feet, and flower-like exuberance of youth pervading every limb of their bodies. The various epithets, describing the limbs of the heroines, are both significant and striking. While describing the beauty of one of his heroines the poet says :

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रद :
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥

[Vik. 1, 10]

"In the act of her creation, was the Moon of lovely splendour that became the progenitor ? Was it Cupid himself who concerns himself solely with the sentiment of love ? Or was it the month of Spring which has a wealth of flowers ? For how could the old sage, grown dull by the study of the Vedas, and who is devoid of all desires of worldly pleasures, has produced this beautiful form that captivates the mind ?"

And again :

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥

[Vik ii, 3]

"Friend, her beautiful form is an ornament of ornaments, an excellent decoration of decorations and the counterstand of comparisons to all standards of comparison."

In the Śākuntala, the king says :

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥

[I, 20]

The meanest vesture glows on beauty that enchants :
The lotus lovelier shows amid dull water-plants :
The moon in added splendour shines for its spot of dark ;
Yet more the maiden slender charms in her dress of bark.

And further :

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।
कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥

[Śāk. 1, 21]

Her arms are tender shoots ; her lips are blossoms red and warm ;
Bewitching youth begins to flower in beauty on her form.

In fact, the limbs of a woman are, as it were, the sprays and flowers of creepers. On the other hand, his plants, trees and animals too, are capable of human feelings and response. The mango tree and the Navamālikā creeper are a happy couple wedded to each other in love.

The young fawn refuses water from the hand of a stranger but clings to the apron of Śakuntalā at the time of her departure. She had tended him like an adopted child and healed his bruised mouth with 'iṅgudī' oil. She had also bestowed motherly care on the plants and trees of the hermitage and was loth to slake her thirst before having watered them first under her fostering care. They grew and bloomed, and the time of their efflorescence was always an occasion of festivity for her. They, too, responded with equal ardour by sending their gifts for her nuptial adornment :

क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं
निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितैर्
दत्तान्याभरणानि नः किसलयोद्भेदप्रतिद्वन्द्विभिः ॥

[Śāk. iv, 5]

In Kumārasambhava the poet is at his best :

उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दं ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥
अभ्युन्नताङ्गुष्ठनखप्रभाभिर्निक्षेपणाद् रागमिवोद्गिरन्तौ ।
आजह्रतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् ॥

... ... [1, 32-49]

"Now beauty's prime, that craves no artful aid,
Ripened the loveliness of that young maid :
That needs no wine to fire the captive heart—
The bow of Love without his flowery dart.
There was a glory beaming from her face,
With love's own light, and every youthful grace :
Ne'er had the painter's skilful hand portrayed
A lovelier picture than that gentle maid ;
Ne'er sun-kissed lily more divinely fair
Unclosed her beauty to the morning air."

In Ṛtusaṁhāra, the poetical descriptions of the six seasons and of the beauties of Nature as well as the portrayal of Indian landscape clearly manifest the poet's profoud love for Nature. Here Kālidāsa has exhibited his unique skill in interweaving the ebb and flow of human emotions with the changing moods of the seasons. In Vikramorvaśīya the rainy season produces an illusion in the distracted mind of the king, who dispels it by saying :

नवजलधरः सन्नद्धो ऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।
अयमपि पटुर्धारासारो न बाणपरम्परा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥

(iv, 1)

"This is the new cloud ready to pour down and not a haughty demon equipped with armour, this is the rainbow far extending, and not the bow bent very much, this also is the sharp shower of rain and not a volley of arrows and this, the lightning charming like the streaks of gold on a touchstone, and not my beloved Urvaśī."

In Raghuvaṁśa we come across a graphic description of the spring but its most effective description is found in the third canto of Kumārasambhava where the whole of Nature is athrill with new life and love at the advent of the spring. The Aśoka bursts into blossoms at once, the swarm on the mango sprouts, the cuckoo utters a sweet and passionate note which awakens love in the hearts of young women :

मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥
... ... [iii, 32-33]

"And at the call of Spring the wild bees came,
Grouping the syllables of Kāma's name.
How sighed the spirit o'er that loveliest flower
That boasts no fragrance to enrich its dower !
For Nature, wisest mother, oft prefers
To part more fairly those good gifts of hers.
There from the tree Palāśa blossoms spread,
Curved like the crescent moon, their rosiest red,
With opening buds that looked as if young Spring
Had pressed his nails there in his dallying :
Sweet wanton Spring, to whose enchanting face
His flowery Tilaka gave fairer grace :
Who loves to tint his lip, the mango spray,
With the fresh colours of the early day,
And powder its fine red with many a bee
That sips the oozing nectar rapturously."

Thus, we see that Kālidāsa was a keen observer of Nature in its various aspects of which he has drawn such living word pictures that they appear as real to the reader's eye. He had a heart overflowing with sympathy for all forms of life and an eye appreciative of natural beauty

whose charm he made tangible with the power of his imagination and felicity of his expression. Ryder, a distinguished scholar of America, while applauding the works of the poet remarks :

"Kālidāsa's knowledge of nature is not only sympathetic, it is also minutely accurate. Not only are the snows and windy music of the Himālayas, the mighty current of the sacred Gaṅgā, his possession; his too are smaller streams and trees and every littlest flower. It is delightful to imagine a meeting between Kālidāsa and Darwin. They would have understood each other perfectly; for in each the same kind of imagination worked with the same wealth of observed fact. Fully to appreciate Kālidāsa's poetry one must have spent some weeks at least among wild mountains and forests untouched by man; there the conviction grows that trees and flowers are indeed individuals fully conscious of a personal life and happy in that life. The return to urban surroundings makes the vision fade ; yet the memory remains, like a great love or a glimpse of mystic insight as an intuitive conviction of a higher truth."

THE FLORA AND FAUNA

The ancient genius, beauty, wisdom and wit of Vālmīki and Vyāsa did descend to Kālidāsa. His songs though written more than fifteen centuries ago, are still fresh as the first flowers of the springtime and as enchanting as the music of moonlit streams. The Vedic creativity found new expressions, new forms, and new motifs through his creative art. The poet has left no personal account except for the use of 'I' at one place at the beginning of his Odyssey, Raghuvaṁśa. His successors projected his image of national consciouness through their own imagination. Daṇḍi, Bāṇa, Rājaśekhara, Kṛṣṇakavi, Soḍḍal, and Govardhana have left their portraits of Kālidāsa. Besides many anonymous poets have tried to present the picture of the poet in the form of exquisite legends and tales.

His love for the motherland was uncommon. In his national epic he has vividly described the land thrice e. g. in the Raghuyātrā, Aja-Indumatī Swayamvara and Rama's return to Ayodhyā. This flaming love for the country bordered on obsession and found expression in the exquisite descriptions of the rivers, cities, majestic trees like the Devadāru, Sarala and Sāla, In one of his most beautiful descriptions in the Raghuvaṁśa the poet gives expression to his innermost love for the preservation of the plant kingdom :

अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन ।
यो हेमकुम्भस्तन निःसृतानां स्कन्दस्य मातुः पयसां रसज्ञः ॥ (रघु. २, ३६)

"Yonder Devadāru tree that thou seest has been adopted as a son by the bull-bannered god. It has had the good fortune of having been nursed by Pārvatī, the mother of Skanda, from out of her own golden watering pots representing her nursing breasts as it were."

भागीरथीनिर्झरसीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥ (कुमार. १, १५)

'With pearly dewdrops GAṄGĀ loads the gale
That waves the dark pines towering o'er the vale,
And breathes in welcome freshness o'er the face
Of wearied hunters when they quit the chase.'

The exquisitely beautiful description of the Devadāru and Sarala trees enchanted the heart of Gurudeva Tagore, who captured the spirit of the ancient times in the Muse of the poet. His heart broke into tributes to Kālidāsa:

Lord of poets, Kālidāsa, in the bower of the heavenly, magic tree,
You are sitting alone with your beloved
On the throne of the heir-apparent of youth.
To bear your emerald footstool
The whole world is here; the whole sky
Holds the golden royal umbrella
Over your head alone; six handmaidens,
The six seasons, pass round and round dancing;
They pour in ever-new goblets
The stream of new-coloured wines
On your thirsty youth; all creation
Is an inner apartment, a bridal chamber,
There is no sorrow, no misery, not a living soul;
Only you are the King, and there is your Queen.

The Birch trees situated at the highest altitude always refresh the tourists as well as the warriors of broadchest and bull shoulders :

भूर्जेषु मर्मरीभूताः कीचक-ध्वनिहेतवः ।
गङ्गाशीकरिणो मार्गे मरुतस्तं सिषेविरे ॥ (रघु. ४, ७३)

'The soft breeze of the river Gaṅgā rustled on among the dry leaves of the birch trees, making the wild bamboo resound and charged with the particles of its waters, referéshed Raghu on the way'

The observation of the poet was so penetrating that the trees at the lowest altitude left new impulses. The flowers of the śirīṣa trees grown in the conutryside were decorative trees for the ears of the beautiful women e. g.

· The śirīṣa-blossoms fair,
With pollen laden,
Are plucked to deck her hair
By many a maiden,
But gently; flowers like these
Are kissed by eager bees.

(Śāk. 1. 2)

During his tours in the Malaya jungles the poet found another favourite tree chandana. It has been immortalised in fresh, vital and shining phrases.

The reddish brown sacrificial cow has been compared to the Lodhra-tree e. g.

स पाटलायां गवि तस्थिवांसं धनुर्धरः केसरिणं ददर्श ।
अधित्यकायामिव धातुमय्यां लोध्रद्रुमं सानुमतः प्रफुल्लम् ॥

(रघु. २,२९)

'That bow-man beheld the lion sitting upon the rosy cow like the full blossomed Lodhra tree on the table land of a mountain full of red metallic substance.

He is manifestly a lover of flowers, the labyrinth of leaves of trees, and of blossoms of every hue exulting in the floods of sunshine in all seasons.

Among the creepers 'Atimuktalatā was a symbol of charm for the poet.

Creepers carried the eternal music of nature for the poet e. g,

श्रुति सुखभ्रमरगीतयः कुसुमकोमलदन्तरुचो बभुः ।
उपवनान्तलताः पवनाहतैः किसलयैः सलयैरिव पाणिभिः ॥

(रघु. ९, ३५)

'With song consisting of the humming of bees charming to the ear and with pleasing splendour of teeth in the form of flowers, the creepers of the planted forest looked beautiful with their sprouts shaken by the breeze, as if they were hands gesticulating in consonance with the song'.

The mango tree carried a great message for him :

तं प्राप्य सर्वावयवानवद्यं व्यावर्ततान्योपगमात् कुमारी ।
नहि प्रफुल्लं सहकारमेत्य वृक्षान्तरं काङ्क्षति षट्पदाली ॥ (रघु० ६, ६९)

'At last the Princess approached Aja who was faultless in all his limbs and gave up the idea of going to any other prince; as a swarm of bees does not long for any other tree when it reaches a full-blossomed mango tree.'

The poet enjoyed the company of flowers with the moon shining over them. His love for lotus must have been proverbial. He created a golden lotus for the enjoyment of his Muse :

क्लमं ययौ कन्दुकलीलयापि या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चन-पद्मनिर्मितं मृदु प्रकृत्या च ससारमेत्य च ॥
(कुमार ५, १९)

She would not spare her form, so fair and frail,
If sterner penance could perchance prevail.
Oft had sweet pastime wearied her, and yet
Fain would she match in toil the anchoret.
Sure the soft lotus at her birth had lent
Dear UMĀ'S form its gentle element;
But gold, commingled with her being, gave
That will so strong, so beautifully brave.

He made the minutest observation of the floral wealth to which reference has been made about sixty times. He has described all the known varieties of the lotus—an achievement which has been highly eulogised by many great authorities on aesthetics and literary criticism.

Kālidāsa was the first to protest against the destruction of animal life which cannot be antiquated:—"This is a deer of the hermitage. He should not be killed, should not be killed"

Why should his tender form expire,
As blossoms perish in the fire ?
How could that gentle life endure
The deadly arrow, sharp and sure ?

Restore your arrow to the quiver;
To you were weapons lent
The broken hearted to deliver,
Not strike the innocent.

His frequent references to the flora and fauna can best be understood today when animal life has become extinct or declined in number. Altogether there are about 500 species of animals and 3,000 species of birds. The Indian lion, the musk deer, the Kashmir stag, the snow leopard, the wild antlered deer and the wild ass are fast disappearing. Skandagupta took effective measures to preserve wild life. His administration awarded for the highest bravery in the country the helmet bearing the figure of the peacock. Earlier, the Kushan King Kaniṣka had the figure of peacock on his emblem and on the coins. The peacock did inspire the poet and he recorded this transforming influence in almost all his works. This bird cast a magic spell on Alexander the Great who took away with him two hundred peacocks. Shahjehan, the great Mughal Emperor, was also inspired by the variegated colour and his famous Peacock throne was designated after this bird. The goddess of learning—Saraswatī and the war-god Kārtikeya love to ride this bird. Its earliest reference goes back to the age of Yajurveda.

Kālidāsa was moved by the colourful tail coverts, the metallic blue crest on the head, the aristocratic grace, the artistic poise and the attractive dance of this bird. His writings abound in fascinating descriptions.

His fondness for birds and animals was intense; Mṛgākṣī, Gaja-gāminī and Kokila-vāṇī speak of his keen observation. Obviously, Haṃsa, Cakravāka, Kokila were his most favourite birds. Haṃsa is conspicous for his white colour. His flight towards the Mānasa lake is proverbial in Indian literature.

Indumatī accompanied by Sunandā goes from one suitor to another like a female swan moving towards blossomed lotuses on the crest of the waves raised by the breeze. Sunandā the accompanying friend is likened to Taraṅgalekhā, Indumatī to Rājahaṃsī and the kings to the blossomed lotuses. It is one of the best similes in the world literature. This great gift of observation makes him unrivalled.

The poet fashions a unique simile in the description of Aja-Indumatī Svayambara e. g.

तां सैव वेत्रग्रहणे नियुक्ता राजान्तरं राजसुतां निनाय ।
समीरणोत्थेव तरङ्गलेखा पद्मान्तरं मानसराजहंसीम् ॥ (रघु॰ ६, २६)

The black bee had a special magic charm for him. The lovely eyes of beautiful women are compared to bees e. g.

तासां मुखैरासवगन्धगर्भै र्व्याप्तान्तराः सान्द्रकुतूहलानाम् ।

विलोलनेत्रभ्रमरैर्गवाक्षाः सहस्रपत्राभरणा इवासन् ।। (रघु. ७,११)

'The windows of the mansions the space of which was full of faces, the inside of which was fuming with the fragrance of wines, of those ladies whose curiosity was greatly excited, were decorated, as it were with lotuses, where the rolling eyes resembled the black bees'.

He is also known by the title-Dīpaśikhākālidāsa e. g.

सञ्चारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिंवरा सा ।

नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपाल : ।।

(रघु. ६,६७)

'And every prince rejected while she sought
A husband, darkly frowned, as turrets, bright
One moment with the flame from torches caught,
Frown gloomily again and sink in night.

Kālidāsa's fondness for the flowers namely Aśoka and Campaka is proverbial. His influence has been traced in Shelley's poems. The lyric 'The Sensitive Plant' has pointed references to the blossoming of Aśoka at the touch of a lovely woman's gentle feet. To quote the haunting lines :

'I doubt not the flower of that garden sweet.
Rejoiced in the sound of her gentle feet;
I doubt not felt the spirit that came
From her glowing fingers through all their frame.
And Indian plants, of scent and hue
The sweetest that ever were fed on dew,
Leaf by leaf, day after day,
Were massed into the common clay'.

The source of these lines of Shelley is found in Kālidāsa e. g.

The Aśoka-tree, with sweetly dancing lines,
The favourite Bakul-tree are near the bower



(A great rebel of the eighteenth century known for his extreme emotional and physical sensitivity idealistic and visionary aspirations and musical quality of his poetry)

Of amaranth-engirdled Jasmine-vines ;
Like me, they wait to feel the winning power
Of her persuasion ere they blossom into flower.

(Megh. II, 18)

Then from its stem the red Aśoka threw
Full buds and flowers of celestial hue,
Nor waited for the maiden's touch, the sweet
Beloved pressure of her tinkling feet.

(Kumār. III, 26)

And this Aśoka-tree that you have tended
With eager longing for the blossoms red
How can I twine the flowers that should have blended.
With living curls, garlands for the dead ?

(Raghu. VIII, 63)

The fresh blossom of the Karṇikāra
Meet for the ear and a wreath of Aśoka blooms

And full-blown flowers of the Navamālikā vine,
On their wavy dark hair,
Enhance the grace of beauteous maids.

(Ṛtu. VI, 6)

The elephant stands for valour and dignified movement. Raghu's elephants left scars on cedars, the majestic trees of the Himālayas which glorify their heights. At one place the poet has paid a tribute to the mighty army of elephants : 'His soldiers enjoyed a beauty in the waters of the river Kāverī, fragrant with the smell of elephants, thus making that river one object of jealousy to her lord-the ocean'.

The deer is one of the most graceful animals of the jungle. The glance of the deer provided standards of comparison for the eyes of the beautiful women. Kālidāsa has given varied portraits in his classics. In the Kumārasambhava the poet doubts if Pārvatī has learnt the art of glancing from the deer or the deer has emulated this art from Pārvatī.

प्रवातनीलोत्पलनिर्विशेषमधीर-विप्रेक्षितमायताक्ष्या ।
तया गृहीतं नुमृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥ (कुमार० १,४६)

'The melting glance of that soft liquid eye,
Tremulous like lilies when the breezes sigh,
Which learnt it first—so winning and so mild—
The gentle fawn, or Menā's gentler child ?'

The poet has given us a beautiful description of Nandinī-the Kāmadhenu of the sage Vasiṣṭha. The sacrificial cow tests the devotion of king Dilīpa to preserve the milk giving animals in the country.

Shri Aurobindo Ghosh writes at one place : 'Kālidāsa is the great, the supreme poet of senses, of aesthetic beauty of sensuous emotions. His main achievement is to have taken every poetic element, all great poetical forms and subdued them to a harmony of artistic perfection set in the key of sensuous beauty, In continous gift of seizing an object and creating it to the eye he has no rival in literature. A strong visualising faculty such as the greatest poets have in their most inspired descriptive moments, was with Kālidāsa an abiding and unfailing power and the concrete preservation which this definiteness of vision demands suffused with an intimate feeling for beauty of colour and beauty of form constitutes the characteristic Kālidāsian manner'.

CONCEPT OF LOVE

According to ancient Hindu Śāstras there are four values in life called Dharma (righteousness), Artha (material welfare), Kāma (emotional satisfaction) and Mokṣa (final emancipation). The first three pertain to this wordly existence, while the last belongs to the other life. As a matter of fact, these three, when pursued with proper balance are the means for the attainment of the last *i. e.* final emancipation. The first serves as a check on the other two, pr eventing them from running wild.

Man was born on this earth in the lap of Nature. His primary need was self-preservation for which he required food and shelter. To satisfy this need he snatched from Nature whatever he found edible and whatever provided him with cover. His next need was the continuation of his race for which he had a companion, his counter-part. Mutual attraction of both brought them togeth er and by their union they could reproduce themselves and create a ne w life on the earth. The first pursuit of man for self-preservation was impelled by the force of Artha and the second, of reproduction, by that of Kāma. Kāma is thus the creative force in the Universe. Even the first creation was the result of Kāma, of the attraction of Puruṣa towards Prakṛti.

Creation, whether biological or intellectual, is essentially the work of art. Says the Śatapatha Brāhmaṇa : 'In giving birth to a child, the woman produces a work of art.' Every conception is immaculate and at a child-birth a woman has the aura of sanctity about her. In silence and humility, she feeds and rears the child and in that innocent life she sees the image of God. Mothers of great men must have this feeling particularly, but then, at the beginning all women are mothers of great men—tt isn't their fault if life disappoints them. Intellectual creation is the work of a poet, the second creator. He fashions all forms of the universe. His creation, according to the Yajurveda, neither decays nor ages. Impelled by Kāma he reproduces himself in literary productions ard fine arts and he finds emotional satisfaction in it. It is for this reason that all arts form the subjectmatter of Kāma Śāstra.

It would be interesting to note that all arts revolve round the feminine form, whether it is conceived in the shape of Prakṛti (Nature) or in that of the human figure (Woman). Kālidāsa is essentially a poet of both Nature and Woman. His descriptions of Nature are as enchanting and fascinating as those of his women are enthralling. In order to drive home the beauty of every part of a young woman's body, he draws his

similes from Nature. Kumārasambhava furnishes us with some of the choicest pieces of poetic art. This might lead one to suppose that Kālidāsa considers Nature to be more beautiful than a woman. But no, he has clearly declared woman to be far superior to Nature in her bodily charm and personal adornments, so much so that even Nature herself felt envious of her and tried to eclipse her in beauty by her own floral wealth :

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तक :
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम् ।
आक्रान्ता तिलकक्रियापि तिलकैर्लग्न-द्विरेफाञ्जनै :
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् । [Māl. iii, 5]

Now beauty gives a sense of intense pleasure to the mind. It is the cause of natural attraction between man and woman, which if allowed to run wild exhibits itself in its gross form of sensual passion and voluptuousness but if kept in restraint, it transforms itself into love—an emotion both pure and divine.

'Women, according to Guy de Maupassant, belong to no caste, no race; their grace, their beauty and charm serving them in the place of





Styles of Coiffure





birth and family. Their inborn finesse, their instinctive elegance, their suppleness of wit are their only aristocracy, making some daughters of the people the equal of great ladies.' Intelligent women inspire, compensate and yeild to the unspoken precept, true women are timeless and universal.

Hair dressing in Gupta age was at its zenith. Women developed different styles known as alaka, bhramaraka, śikhaṇḍika, Kabarī, dhamilla, keśapāśa. Men were also equally foppish with their long curls coiffured with jewels in the Antoinette style or disposed more severely in the royal manner of Persia. Kālidāsa has recorded some specimens of these styles.

The peacock has provided motifs to the artists for the most prevailing fashions of hair. The Barhabhāra coiffure style recorded in the Meghadūta and plays was the symbol of a lovely face. He has described the hair of Indumatī twisted in short crisp ringlets in these words :

कुसुमोत्खचितान् वलीभृतश्चलयन्भृङ्गरुचस्तवालकान् ।
करभोरु करोति मारुतस्त्वदुपावर्त्तनशङ्कि मे मनः ।। (रघु. ८, ५३)

'The breeze, beautiful-thighed lady, shaking the curled hair dark as black bees and adorned with flowers, makes my mind hopeful of their revival.'

Likewise the Meghadūta presents a unique fashion of hair in the form of a peacock's feathers sweeping straight on the two sides from the central parting and ending in short volutes e, g.

श्यामास्वङ्गं चकितहरिणी-प्रेक्षणे दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति ।। (मेघ. २, ४६)

'I see thy limbs in graceful-creeping vines,
Thy glances in the eyes of gentle deer,
Thine eyebrows in the ripple's dancing lines,
Thy locks in plumes, thy face in moonlight clear—,
Ah, jealous ! But the whole sweet image is not here.'

Flowers have been an essential in a woman's daily wear. They

were made a part of her suhāga lest she should forget them. This finds immortal echo in the Meghadūta :

हस्ते लीला-कमलमलके बाल-कुन्दानुविद्धं
नीतलोध्र प्रसवरजसा पाण्डुतामानने श्रीः ।
चूडापाशे नवकुरबकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥ (मेघ. २, २)

Where the autumn lotus in dear fingers shines,
And lodhra-flowers' April dust on faces rare,
Spring amaranth with winter jasmine twines
In women's braids, and summer siris fair
The rainy madder in the parting of their hair.

Kālidāsa has described virgin beauty in its most intoxicating form which in his Śākuntala breaks the bonds of restraint. But then it has to face repudiation and suffer humiliation and ultimately has to expiate for the lapse by suffering and penance. In Kumārasambhava, too, youthful beauty is almost at the point of demolishing, by its overpowering appeal to the senses, the bulwark of restraint built by austere penance, but suddenly the fiery eye of higher knowledge opens and consumes the welling tide of passion. Dr. Rabindranath Tagore has made a very brilliant comparison between the love-romances of these two works of Kālidāsa. The following extract from the translation of one of his Bengali articles is worth quoting here. He says :

"We cannot help comparing the *Kumārasambhava* with the *Śākuntala*; their theme is essentially the same. In both of them the union which Cupid tried to effect was accursed of the gods; it failed, in its failure perished amidst all its gorgeous artistic environment like a youth struck dead on his floral bridal couch. Thereafter, came another union, —effected by bitter sorrow and severe penance ; a union of quite a different character, stripped of all the external robes of beauty and circled with the pure white halo of goodness."

"The union which presumptuous Cupid undertook to bring about, was preceded by abundant preparations. In the two hermitages of Kaṇva and Śiva, situated outside the limits of society, the poet has given the fullest opportunity to unreasoning and precipitate young Love, with no less grandeur of accessories than skill of contrivance."

"When Pārvatī went forth to conquer Śiva by means of her beauty, she for a moment shook the hermit's poise. But Śiva angrily repelled

her, and then she could hardly manage to crawl back home abashed at this humbling of her youthful beauty."

"So, too, Kaṇva's foster-daughter had one day to return in shame in spite of all the rich treasure of her youth and beauty. The curse of Durvāsas is merely emblematic, it is an invention of the poet. A loose and secret union like that of Duṣyanta and Śakuntalā is accursed in all times. The bright flash of infatuation lasts for a moment,—then comes the darkness of despondency, shame and neglect. Such is the eternal law. In all ages and in all countries the discarded woman has been forced to realise that 'physical charms are vain' and has had to 'creep back homewards with a heart left lonely of its god.' Physical charm is not the highest glory or supreme beauty in a woman."

"Therefore did Pārvatī, after her rebuff by Śiva, sincerely despise physical charms and 'wish to make her beauty achieve success.' How can beauty achieve success ? Not by means of dress or decorations, as she had learnt from her recent failure—but by means of 'religious austerities in a life of meditative trance.' She clad herself in coarse robes and wasted her body by hard ascetic devotions."

"Thus, we see that the theme of the *Kumārasambhava* and the *Śākuntala* is the same. In both poems Kalidāsa has shown that while infatuation leads to failure, beneficence achieves complete fruition,—that Beauty is constant only when upheld by Virtue, that the highest form of Love is the tranquil, controlled, and beneficent form,—that in regulation lies the true charm and in lawless excess the speedy corruption of Beauty. This ancient poet of India refuses to acknowledge passion as the supreme glory of love; he proclaims *Goodness* as the final goal of Love."

Like the vedic seers he discovered the spirit, genius and grace of women and treated them with equality.

Like seers he sought beauty in all forms from beautiful forms to beautiful life, from beautiful life to beautiful ideas, from beautiful ideas to absolute beauty. Kālidāsa has again and again sung this celestial song of songs that sex life is sublimated into an absolute bond—indissoluble like the speech and the sense :

God Śiva and his mountain bride,
Like word and meaning unified,
The world's great parents, I beseech
To join fit meaning to my speech.

REFERENCE TO OPEN AIR THEATRE

Archaeologists have proved the existence of an Open Air Theatre before 300 B. C. Reference to this has been found by Dr. T. Bloch in inscriptions in the Sitabengā and Jogimārā caves. The former inscription is in verse and describes some unique scenes sculptured in the caves but the Jogimārā inscription contains passages which appear to be the fragments of a dialogue between low characters. Dr. Luders, a distinguished indologist, also holds the same view. In his opinion the following verses from the Meghadūta as well as the Kumārasambhava show that caves of mountains were used as haunts for nightly revels and love-sports by the dancing girls and their lovers. For example :

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतोस्
त्वत्संपर्कात् पुलकितमिव प्रौढ-पुष्पैः कदम्बैः ।
यः पण्यस्त्री-रतिपरिमलोद्गारिभिर्नागराणाम्
उद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥

[1, 25].

'There, for a brief rest, thou wilt make a halt on the Nīcais hill, bristling with Kadamba trees in full bloom, as if thrilled with joy at thy touch—the hill that proclaims the wanton revels of the youthful rakes by its caves redolent of the perfumes used by their paramours in their love-sports.'

वनेचराणां वनिता-सखानां दरीगृहोत्सङ्ग-निषक्तभासः ।
भवन्ति यत्रौषधयो रजन्यामतैल-पूराः सुरत-प्रदीपाः ॥

[Kum. 1. 10]

'Where, at night, the (phosphorescent) herbs shed their luminous glow into the interior of the caves and serve as oilless lamps to the foresters who are engaged in love-sports with their wives'.

When, amidst enjoyments, garments of the young girls were cast off they felt embarrassed. A cloud would then hasten to cross the mouth of the cave and serve as a curtain *e. g.*

यत्रांशुकक्षेप-विलज्जितानां यदृच्छया किंपुरुषाङ्गनानाम् ।
दरीगृहद्वार-विलम्बिबिम्बास्तिरस्करिण्यो जलदा भवन्ति ॥

[Kum. 1, 14]

'Where the clouds, accidentally floating across the mouths of the caves, serve as screens to cover the shame of the Kimpuruṣa-ladies who blush at their skirts being removed.'

Drs. Macdonell and Windisch believe that the Indians learnt to build open air theatre after the model of the Greek theatre, but this view is erroneous because we find minutest details of design and construction of a theatre in the Nāṭyaśāstra of Bharata which was written long before the advent of the Greeks :

काष्ठ्यायसं प्रतिद्वारं द्वारविद्धं न कारयेत्।
कार्यः शैलगुहाकारो द्विभूमिर्नाट्यमण्डपः ॥
मन्दवातायनोपेतो निर्वातो धीरशब्दवान्।
तस्मान्निवातः कर्तव्यः कर्तृभिर्नाट्यमण्डपः ॥ (2. 81.-82)

According to Bharata the playhouse should be made like a mountain cavern and it should have two floors on two different levels, and small windows. And it should be free from wind and should have good acoustic quality. For in such a playhouse, protected from the interference of wind, the voice of actors and singers as well as the sound of the musical instruments will be distinctly heard.

The tradition of building playhouses in caves is also supported by Daṇḍin in certain passages in his celebrated work Daśakumāra-carita.

It, therefore, becomes clear that open spaces on the hills as well as the mountain caves were utilised for this purpose. Mallinātha also bears testimony to this fact while commenting on the word 'Śilāveṣma' in the Meghadūta at I. 26.

THE IMMORTAL HIMĀLAYA

The Himālaya has played an uncommon role in shaping the political, religious, mythological, literary and artistic life of our people. Countries like Babylon and Egypt are the products of their rivers. Similarly India, physically and intellectually, is the creation of the mighty Himālaya. There is a consensus of opinion among scholars that no mountain scenery, not that of the Alps, nor any of the caucasus, the Andes is comparable to that of the Himālaya in splendour and beauty. Its continuous ridge is nearly double the height and about five times the length of the Swiss Italian Alps. Kashmir—one small portion presents a nook nestled in the north-west corner—is as large as all Switzerland. It occupies a unique place; its swiftly flowing streams, hot springs, and icy glaciers have developed characteristics peculiar to its climate. Its soil produces rice, saffron, sweet apples and fragrant flowers, its ponds grow lotus and *nargis* and silvery lakes produce nourishing

vegetables. It is one of the best places in the world for its scenic beauty for the tourists, the loveliest for the poets and artists and the holiest for the yogis for the fulfilment of their creative urges. It is perhaps for this reason that the goddess of learning has selected this to be her permanent abode. Kalhaṇa, the greatest chronicler of Kashmir rightly records: "Kailāsa is the best place in the world, the Himālaya, the best part of Kailāsa and Kashmir the best part of the Himālaya." It is perhaps for this reason that Kālidāsa, the prince among Sanskrit poets, has sung his most charming, touching and thrilling idylls in praise of the Himālaya. He has significantly called it "Devatātmā". In almost all of his classics, the echoes of the Himālaya are resonant. The word 'Himālaya' is the creation of his vision of beauty and incomparable imagination. His pen pictures of the Himālaya are so fascinating that peoples of the South and of the desert land of Rajasthan read with wonder and adoration the descriptions of 'sky kissing peaks'. The writings of Valmīki and Vyāsa too have been influenced by the majesty of the highest peaks of the Himālaya, the mighty rivers like the Sindhu, the Śatadru, the Gaṅgā the Saraswatī and the Brahmaputra. Thinkers have found peace as true gift for man and as golden means the conquest of fear for the realisation of their eternal goal. Age after age writers have brought out the beauty of this concept in their classics. Owen Lattimore in his well-known book *Inter Asian Frontiers of China* says: "The massive heights of Tibet dividing India from China also nourish the sources of the Yangtze and the Yallow River flowing into China, the Indus and the Brahmaputra flowing into India, the Me Kong flowing into Burma. The Central plateau is the source of life as of civilization *created by the Himālaya which has given life nearly to a half of the human race.* Kālidāsa's Meghadūta deals with the life at the highest altitudes, called Alakā. The glorious description is simply superb: The Purāṇas make frequent references to the lordly Himālaya. Our Epic Kumārasambhava is par excellence the panegyric of the mountain The first seventeen verses reveal the super-beauty and majesty of the Himālaya.

To achieve cultural unity, the ancient thinkers established various centres of pilgrimage where the scenery was majestic and life undisturbed, far from the madding crowds of civilization. These centres carried with them colleges of education and social welfare promising relief to the inhabitants, both physical and mental. Among them Amaranātha, Kedāranātha, Badrīnātha, Paśupata, and Jwālāmukhī are of idyllic beauty. Not only this. Scenes from the hallowed Himālaya are still found depicted in almost all parts of India, and echoes of these immortal places are heard in the frescoes at Amber, the fort at Jaipur. Bāṇa,

the celebrated Sanskrit novelist, makes reference to such paintings in his work 'Kādambarī'.

The land for the Himālaya was not confined to India. The ancient Hindus took them to the South East Asian countries. The well-known Smara Dahana is found in the songs of the literature of Java. The King of of Siam finds pride in calling the temple of his coronation as 'Mount Kailāsa.' In India the word Kailāsa is a symbol of sanctity and purity.

The range of the Himālaya extends roughly for 1500 miles from the Indus to the Brahmaputra. Its majestic and magnificent peaks are the Gourī Śaṅkara, Nāṅgaparvata, Kāñcanagaṅgā and Dhawalagiri which have thrown challenge to man. To the south of the central range is the second belt which rises from 12 to 15 thousand feet in elevation. The third range is called the outer Himālaya. M'Cintyre records in his book 'Attack on Everest' as follows :

"These Himālayas are the supreme mountains of the earth, tossed high in some convulsion of the primal age and stricken immobile, a frozen ocean of lava where crests are on the outer fringes of space, whose depths and hollows are the secret places of the earth, unknown and inaccessible, rock-cut gorges set about by forest swamp and interlocking jungles within whose grim recesses life may pullulate, shut off for ever from the outer world—Himālaya the abode of snow. At least forty heights exceed 24,000 feet. This mountain continent makes its own variations of climate from the coldest, aimless arid heights to dark, steamy sunless deeps, glaciers where torrents run through caverns measureless to man, down to the sun parched plains of India. Here the Ganges, the Indus, the Brahmaputra, the Alaknandā burnt smitten from the bound rock to wind a hundred miles through hidden valleys, subterranean gorges and leagues of treacherous Tarai marsh to spread their healing waters on the plains and so to find the ocean and the end of all things, reabsorption in the infinite, reincarnation and rebirth—the very symbol of the pantheistic cults that give them adoration." Geographers have recorded the account of its various ranges as follows :

74	peaks	over	24,000	feet
43	,,	,,	25,000	,,
16	,,	,,	26,000	,,
5	,,	,,	27,000	,,
3	,,	,,	28,000	,,

There are 146 peaks offering varied variations of weather and climate. This vast 2,000 miles of mountain extends from Calais to the Caspian Sea,

presents Nature in her various moods, wild and gentle. The southern rampart has not been detailed by any geographer. Sven Hedin's Trans-Himālaya provides a rough idea of this place :—

"We marched to the south-east in a strong West storm and were almost suffocated in the gusts of dust laden air, which swept along the ground. We suffer greatly and cannot use our hands, the map sheet is torn in pieces and we wonder if we shall live to reach the next camp. Our faces are distorted and assume quite a different expression.........The eyes are bloodshot and water, tears run down our cheeks, catch the dust and freeze, the lips swell and burst and the skin round the nails cracks so that the finger tips bleed. At last, more dead than alive, we reach the camp. We hasten to restore the circulation but it takes time. By degrees our facial muscles recover their elasticity and return to their proper position and we reacquire our former aspect.'

Kālidāsa has verily praised it as the 'Measure of the earth' possibly taking cue from the Gītā : "Among the mountains I am the Himālayas."

HISTORICAL BACKGROUND OF SIVA

ŚIVA is one of the most important deities in the religious worship of the Hindus. He is the third of the Trimūrti, the other two being Brahmā, the Creator and Viṣṇu, the Preserver. His prototype is the god Rudra in the Ṛgveda. He is lauded in three or four hymns. He is portrayed as wielding bows and arrows, lightning shaft and thunder-bolt e. g.

अर्हन्बिभर्षि सायकानि धन्वार्हन्निष्कं यजतं विश्वरूपम् ।
अर्हन्निदं दयसे विश्वमभ्वं न वा ओजीयो रुद्र त्वदस्ति ॥ (Rv. ii. 33. 10)

'Worthy thou bearest arrows and bows; worthy the adorable all coloured necklace; worthy thou wieldest all this force : there is nothing mightier than thou, O Rudra.'

"The hymns addressed to him", says Dr. Macdonell, "chiefly express fear of his terrible shafts and deprecation of his wrath. His malevolence is still more prominent in the later Vedic literature. The euphemistic epithet ŚIVA 'auspicious' already applied to him in the Ṛgveda, and more frequently, though not exclusively, in the younger Vedas, became his regular name in the post-Vedic period. Rudra is, of course, not purely malevolent like a demon. He is besought not

only to preserve from calamity but to bestow blessings and produce welfare for man and beast. His healing powers are mentioned with especial frequency, and he is lauded as the greatest of physicians.''

Maruts or storm gods are said to be the sons of Rudra. They are described as born of the daughter of lightning. They are said to move in a troop, armed with spears or battle axes and wearing helmets on their heads. e. g.

'They gleam with armlets as the heavens are decked with stars;

Like cloud-born lightnings shine the torrents of their rain.'

[Rv. ii. 34. 2)

The Maruts are. compared with lions and wild boars. For example :

'The Maruts spread the mist abroad,

And make the mountains rock and reel,

When with the winds they go their way.'

[Rv. VIII. 7. 4]

His different epithets throw a good deal of light on the development of his character. The word *kapardin* 'having dusky matted hair' and *śikhin*, 'red, tawny', are significant. The hymns in the Atharvaveda preserve his old characteristics of malevolence. He is invoked to ward off the evil effects of goblins and demons.

Scholars are of opinion that the word 'keśin' and others connected with Rudra indicate the fusion that took place in India among different races and peoples. The conquering Aryan race adopted systems of thought, religious beliefs and practices from the primitive races The process of assimilation of the conquered by the conquerors has been fully reflected in the development of the character of Rudra. 'Keśins' are associated with *Munis*, a word of non-Indo-European stock. The Kanarese language has preserved the original meaning 'one excited, inspired or maddened.' The Keśins were possibly some non-Aryan people who are mentioned in the Kāṭhaka Saṁhitā. This also explains the Yogic practices associated with Śiva in post-Vedic literature.

The other epithet of Śiva is *Kṛttivāsas* or 'skin-clad' found in the Saṁhitās of the Kṛṣṇa Yajurveda. He has a rat for his vehicle, his sister is Ambikā and he lives somewhere beyond the Mūjavat mountain. The Śatarudriya hymn in the Yajurveda contains

a sort of apotheosis of Rudra in the Vedic age. He is described as Girīśa, Giricara, and Giriṣad and his hosts are called 'Niṣādas', 'Puñjiṣṭhas', keepers of dogs, hunters, carpenters, and chariot-makers. This accounts for the association of Śiva with the rat, the Himālaya and its residents. the Kirātas.

All this is indicative of the non-Aryan influence on the character of Śiva. Another non-Aryan influence is seen in the association of Phallus-worship with the cult of Śiva. This happened by the fusion of the male god of the Indus Valley people (3000 B. C.), who are referred to as 'Śiśnedevās' in the Ṛgveda, with Rudra as a fertility deity having several things in common with the former.

Kumāra is known by several names and epithets in the Purāṇas. He is called Skanda, Kārtikeya and sāṇmātura, and is said to possess six faces and twelve eyes. His consort is called Devasenā. He rides a peacock and his face is likened to that of a goat. Similar designations and descriptions of Kumāra occur in a number of passages in the Mahābhārata. For instance in Vanaparva (Chap. 224) we have :

षट्शिरा द्विगुणश्रोत्रो द्वादशाक्षिभुजक्रमः ।
एकग्रीवैकजठरः कुमारः समपद्यत ॥

In the Chāndogyopaniṣad (vii. 26. I), Skanda is equalled with Sanatkumāra. It appears that the epithets like sāṇmātura and others are purely figurative. The designation Kārtikeya is significant as meaning 'the son of the Kṛttikās.' Now this constellation consists of six stars which accounts for the epithet ṣāṇmātura.

The following passage of Taittirīya Brāhmaṇa (I. I. 2. ; 5. I. I) shows that the presiding deity of the Kṛttikās is Agni :

एतद्वा अग्नेर्नक्षत्रं यत् कृत्तिकाः ।

Agni, again, is associated with number six in the Gopatha Brāhmaṇa (I. 2. 9) ;

अग्निः षट्पादस्तस्य पृथिव्यन्तरिक्षं द्यौराप ओषधिवनस्पतय इमानि भूतानि पादाः ।

This too justifies the name sāṇmātura. The Śatapatha Brāhmaṇa (vi. II. 3 I8) states that Kumāra is the ninth form of Agni :

तान्येतान्यष्टौ रुद्रः, शर्वः, उग्रः,
अशनिः, भवः, महादेवः, ईशानः, अग्निरूपाणि,
कुमारो नवमः ।

This can be explained by the derivation of the word Skanda from √*skadi* to make dry. One of the functions of Agni is to make things dry. Yāska also corroborates this trait of Agni by one of his derivations, 'Aknopano bhavati,' *i.e.* it is not wetting. Now, let us see how peacock came to be associated with Skanda as his vehicle. This appears to have been due to the double meaning of the word 'Śikhin' which means both Agni (*i. e.* possessing Śikhās or flames) as well as of peacock (*i. e.* possessing Śikhā or a tuft.) Moreover the flames of fire, when they rise almost appear like the bustling of the feathers of a peacock.

As Kumāra is a war-god and is the commander of the army of the gods, the epithet of his consort Devasenā is, therefore, quite appropriate.

STORY OF THE KUMĀRA-SAMBHAVA

Kālidāsa is universally admitted to be the master of classical Sanskrit. But his intimate knowledge of the Vedic language is also evident from one stanza in his *Abhijnānaśākuntala* which he has composed in a vedic metre. Not only that, he had imbibed the spirit of the Vedic Ṛṣis as well, and like them, he lived close to Nature and was an ardent lover of forests, rivers, mountains, caves, hermitages and wild animals and birds. The felicity of his style, the rich variety and appropriateness of his similes, the flight of his fancy and his deep sympathy with human emotions and sentiments have exercised a strong appeal on the minds of all who have studied his works.

The theme of Kumārasambhava relates to the birth of the war-god Kumāra in order to kill the demon Tāraka who was a constant pest to the gods. This could only be possible by bringing about the union of Pārvatī, the daughter of Himālaya, with the god Śiva, who had renounced the world and imposed on himself the vow of penance.

In tbis poem Kālidāsa has glorified Kāma, the god of love, who though vanquished by rigorous self-control, ultimately emerges triumphant inasmuch as he succeeds in casting the delicate arms of Pārvatī round the neck of Śiva like a noose.

The poem begins with a brilliant description of the Himālaya, on whose summits the clouds flit about, displaying a riot of colours produced by the reflection of the variegated hues of minerals abounding on its rocky slopes. How could snow mar the exquisite beauty of this magnificent monument of Nature which proudly stands like the measuring rod of the earth and is a mine of inexhaustible treasures The presiding spirit of

this lofty mountain, being wedded to the nymph Menā, gave birth to an elf-like child—a girl of infinite loveliness and charm, as if fashioned by the Creator by assembling together the pick of prettiness from all the paragons of beauty. Her name was Pārvatī, the mountain-fairy, in keeping with the place of her birth. She was destined to be the spouse of Śiva as foretold by the sooth-sayer Nārada, the fleet-footed and ubiquiitous herald of the gods. Accordingly, she was permitted by her parents to wait upon and cast the spell of her charms on the god Śiva, who was engaged in the practice of his self-imposed vow of penance.

In the second canto, the gods, in great terror of the demon Tāraka, are depicted as going to Brahmā for help, who tells them that the demon can only be destroyed by the son of Śiva begotten of Pārvatī. In the third canto, Indra, the lord of the gods, implores Kāma to come to their rescue by smiting the heart of the imperturable śiva with the love of Pārvatī. Kāma agrees, and with the aid of his friend Madhu, who makes an untimely spring burst forth in the grove in which śiva is absorbed in deep meditation, lies in ambush waiting for the opportune moment for shooting his flowery arrow. Presently, Pārvatī arrives in the full bloom of her youth, like a creeper laden with fresh flowers, to wait upon Śiva. No sooner does she bend to make her offering of flowers at the feet of Śiva than Kāma shoots his formidable arrow. For wee bit of a second Śiva is perturbed but soon he collects himself and, discharging a flame from his third eye, burns down Kāma and reduces him to ashes.

The fourth canto contains the pathetic lament of Rati for her dead husband, which is one of the most touching elegies in world literature. Madhu, the presiding spirit of the vernal season, consoles her. But she, being utterly unconsolable in her despair, resolves to immolate herself on a burning pyre. Only a voice from heaven, assuring her of her reunion with Kāma, dissuades her from her resolve.

At this tragic turn of events, Umā is sorely disappointed in her love and resolves to achieve her object, which she had failed to achieve by the lure of her charms, by means of macerations and austere penance. In the fifth canto she is depicted as exposing herself to the inclemencies of weather and subjecting herself to severe and unbearable hardships. In the course of her asceticism, Śiva, in the garb of a hermit, appears before her and tries to depict the lord of her desire in appalling colours. She rebukes him bitterly for his attacks and, refusing to hear any more of his calumny, decides to leave the place. At that Śiva is deeply touched and being so overwhelmed he reveals his identity and gathers her into his arms in a close embrace.

This makes the ground ready for the marriage and, in the sixth canto, the poet presents a gay picture of the solemn rite. The Seven Seers accompanied by Arundhatī call on the Himālaya to seek the maiden's hand for Śiva. The daughter stands near her revered father, with her eyes downcast, counting the leaves of the lotus in her hand. He looks to his wife Menā for guidance in that important domestic matter. The seventh canto begins with the marriage, and the rich details of the ceremony are graphically described. Pārvatī's mother, amidst moments of pleasure and displeasure, is at a loss to put correctly the painted marks on her darling's forehead and places wrongly the sacred thread which is later on corrected by the nurse.

॥ प्रथमः सर्गः ॥

॥ श्रीः ॥

॥ कुमारसम्भवम् ॥

प्रथमस्सर्गः

([1]हिमालयसुषमावर्णनम्)

अस्त्युत्तरस्यां[1] दिशि देवतात्मा हिमालयो नाम नगाधिराजः।
पूर्वापरौ तोय-निधी विगाह्य स्थितः पृथिव्या इव मान-दण्डः ॥१॥
यं सर्व-शैलाः परिकल्प्य वत्सं मेरौ स्थिते दोग्धरि दोह-दक्षे ।
भास्वन्ति रत्नानि महौषधीश्च पृथूपदिष्टां दुदुहुर्धरित्रीम् ॥२॥
अनन्त-रत्न-प्रभवस्य यस्य हिमं न सौभाग्य-विलोपि जातम् ।
एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः॥३॥
यश्चाऽप्सरोविभ्रम-मण्डनानां संपादयित्रीं शिखरैर्बिभर्ति ।
बलाहकच्छेद-विभक्त-रागामकाल-संध्यामिव[2] धातु-मत्ताम् ॥४॥
आमेखलं संचरतां घनानां छायामधःसानुमतां[3] निषेव्य ।
उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः ॥५॥
पदं तुषार-स्रुतिधौतरक्तं यस्मिन्नदृष्ट्वापि हत-द्विपानाम् ।
विदन्ति मार्गं नख-रन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः ॥६॥
न्यस्ताक्षरा धातु-रसेन यत्र भूर्जत्वचः कुञ्जर-बिन्दुशोणाः[4] ।
व्रजन्ति विद्याधर-सुन्दरीणामनङ्ग-लेख-क्रिययोपयोगम् ॥७॥

१. तु. मत्स्यपुराणे (अ० ११७) वायुपुराणे (अ० ४१-४२) महाभारते (वनपर्व १०८-१०९) चरके (चिकित्सा स्थान १, ३)। नावनीतके (१, १—५) अहिमालयः, अहिः सर्पः मा लक्ष्मीस्तयोरालयः अहिमालयः, एतेनाधृष्यत्वमधिगम्यत्वमप्यस्योक्तमित्याहुः, इति भरतः। २. केचित्तु न विद्यते कालः कृष्णवर्णो यत्र सा तथा सा चासौ सन्ध्या चेति सा तथा, तां रक्तसन्ध्यामित्यर्थः। केचित्तु अकालसन्ध्या अकृष्णसन्ध्या रक्तपीतसितवर्णा सन्ध्येत्यर्थ इत्याहुः। केचित्तु अकालो विकाल इति लोके भाषा, तेन अकालसन्ध्यां विकाल-सन्ध्यामित्यर्थः, इति भरतः। ३. 'सानुगता' इति नारायणः। ४. कुञ्जरबिन्दुशोणा इत्यनेन परभागदर्शनीयत्वमपि भूर्जत्वचां प्रतिपादितमिति विवरणे स्पष्टम्।

यः पूरयन् कीचक-रन्ध्रभागान् दरीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् ॥८॥
कपोल-कण्डूः करिभिर्विनेतुं विघट्टितानां सरल-द्रुमाणाम् ।
यत्र स्रुत-क्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति ॥९॥
वने-चराणां वनिता-सखानां दरीगृहोत्सङ्ग-निषक्त-भासः ।
भवन्ति यत्रौषधयो रजन्यामतैल-पूराः सुरत-प्रदीपाः ॥१०॥
उद्वेजयत्यङ्गुलि-पार्ष्णि-भागान् मार्गे शिलीभूतहिमेऽपि यत्र ।
न दुर्वह-श्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः ॥११॥
दिवाकराद् रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव[1] ॥१२॥
लांगूल-विक्षेप-विसर्पि-शोभैरितस्ततश्चन्द्र-मरीचि-गौरैः ।
यस्यार्थयुक्तं गिरि-राज-शब्दं कुर्वन्ति बाल-व्यजनैश्चमर्यः ॥१३॥
यत्रांशुकाक्षेप-विलज्जितानां यदृच्छया किंपुरुषाङ्गनानाम् ।
दरीगृह-द्वार-विलम्बिबिम्बास्तिरस्करिण्यो जलदा भवन्ति ॥१४॥
भागीरथी-निर्झर-शीकराणां वोढा मुहुः कम्पित-देवदारुः ।
यद् वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्न-शिखण्डि-बर्हः ॥१५॥
सप्तर्षि-हस्तावचितावशेषाण्यधो विवस्वान् परिवर्तमानः ।
पद्मानि यस्याग्र-सरोरुहाणि प्रबोधयत्यूर्ध्व-मुखैर्मयूखैः ॥१६॥
यज्ञाङ्गयोनित्वमवेक्ष्य यस्य सारं धरित्री-धरण-क्षमं च ।
प्रजापतिः कल्पित-यज्ञ-भागं[2] शैलाधिपत्यं स्वयमन्वतिष्ठत् ॥१७॥

(मेना-विवाहः)

स मानसीं मेरुसखः पितॄणां कन्यां कुलस्य स्थितये स्थितिज्ञः ।
मेनां मुनीनामपि माननीयामात्मानु-रूपां विधिनोपयेमे ॥१८॥
कालक्रमेणाथ[3] तयोः प्रवृत्ते स्वरूप-योग्ये सुरत-प्रसङ्गे ।
मनोरमं यौवनमुद्वहन्त्या गर्भोऽभवद् भूधर-राज-पत्न्याः ॥१९॥

१. अतीव इति रामगोविन्दः । २. हिमवतो हस्ती यज्ञभाग इति श्रुतिप्रसिद्धिः । ३. पद्यमिदमर्वाचीनस्य कस्यचिन् नतु महाकवेः कालिदासस्य, प्राचीनैरधृतत्वादिति भरतमल्लिकः ।

असूत सा नाग-वधूपभोग्यं मैनाकमम्भोनिधि-बद्ध-सख्यम् ।
क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेदनाज्ञं कुलिश-क्षतानाम् ॥२०॥

(पार्वतीजन्म)

अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भव-पूर्वपत्नी ।
सती सती योग-विसृष्ट-देहा तां जन्मने शैलवधूं प्रपेदे ॥२१॥
सा भूधराणामधिपेन तस्यां समाधिमत्यामुदपादि भव्या ।
सम्यक्प्रयोगादपरिक्षतायां नीताविवोत्साह-गुणेन संपत् ॥२२॥
प्रसन्न-दिक्पांसु-विविक्त-वातं शङ्ख-स्वनानन्तर-पुष्प-वृष्टि ।
शरीरिणां स्थावर-जङ्गमानां सुखाय तज्जन्म-दिनं बभूव ॥२३॥
तया दुहित्रा सुतरां सवित्री स्फुरत्-प्रभा-मण्डलया चकासे ।
विदूर-भूमिर्नव-मेघ-शब्दाद् उद्भिन्नया रत्न-शलाकयेव ॥२४॥

(बालक्रीडावर्णनम्)

दिने-दिने सा परिवर्धमाना[1] लब्धोदया चान्द्रमसीव लेखा ।
पुपोष लावण्यमयान्विशेषाञ्ज्योत्स्नान्तराणीव कलान्तराणि ॥२५॥
तां पार्वतीत्याभिजनेन नाम्ना बन्धुप्रियां बन्धु-जनो जुहाव ।
उमेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम ॥२६॥
महीभृतः पुत्रवतोऽपि[2] दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् ।
अनन्त-पुष्पस्य मधोर्हि चूते द्विरेफ-माला सविशेष-सङ्गा ॥२७॥
प्रभा-महत्या[3] शिखयेव दीपस्त्रिमार्गयेव त्रिदिवस्य मार्गः ।
संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च ॥२८॥

१. यथा पूर्वपक्षप्रतिपदुदिता शशिकला प्रतिदिनमधिकाधिकज्योत्स्नान् कलारूपानवयवान् प्राप्नोति, तथेयमपि जन्मलाभानन्तरमनुदिनं लावण्यप्रचुरानवयवानुपलेभे इति नारायणः । ज्योत्स्ना अन्तरे मध्ये येषां तानि 'अन्तरमवकाशावधिपरिधानान्तर्विभेदतादर्थ्ये' इत्यमरः । भरत० ॥ २. 'तपसे' अ, भ. पाभे. । ३. पुत्रे विशिष्टस्नेहः कन्यायान्तु न तादृगिति व्यवहारः, अतः पुत्रे सत्यपि तस्यां पार्वत्यां महान् स्नेह इति पुत्रवत इत्युक्तम् इति भरत० । ४. पातालभूतलाकाशवाहिनीत्वाद् गङ्गायास्त्रिमार्गत्वम् । दीपशब्देनात्र ज्वालावर्त्तितैल-भाजनात्मकसमुदायो विवक्षितः । प्रभया महती प्रभामहती तृतीयासमासः, इति वल्लभः ।

मन्दाकिनी-सैकत-वेदिकाभिः सा कन्दुकैः कृत्रिम-पुत्रकैश्च ।
रेमे मुहुर्मध्य-गता सखीनां क्रीडा-रसं निर्विशतीव बाल्ये ॥२९॥
तां हंस-मालाः[1] शरदीव गङ्गां महौषधिं[2] नक्तमिवात्म-भासः ।
स्थिरोपदेशामुपदेश-काले प्रपेदिरे प्राक्तन-जन्म-विद्याः ॥३०॥

(यौवनवर्णनम्)

असंभृतं मण्डनमङ्ग-यष्टेरनासवाख्यं करणं मदस्य ।
कामस्य पुष्प-व्यतिरिक्तमस्त्रं बाल्यात् परं साथ वयः प्रपेदे ॥३१॥
उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्र-शोभि वपुर्विभक्तं नव-यौवनेन ॥३२॥

(शरीरवर्णनम्)

अभ्युन्नताङ्गुष्ठ-नख-प्रभाभिर्निक्षेपणाद् रागमिवोद्गिरन्तौ ।
आजह्रतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम्[3] ॥३३॥
सा राजहंसैरिव संनताङ्गी गतेषु लीलाञ्चितविक्रमेषु ।
व्यनीयत प्रत्युपदेश-लुब्धैरादित्सुभिर्नूपुर-शिञ्जितानि ॥३४॥
वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे[4] शुभे सृष्टवतस्तदीये ।
शेषाङ्ग-निर्माण-विधौ विधातुर्लावण्य उत्पाद्य[5] इवास यत्नः ॥३५॥
नागेन्द्र-हस्तास्त्वचि कर्कशत्वादेकान्त-शैत्यात् कदली-विशेषाः ।
लब्ध्वापि लोके परिणाहि[6] रूपं जातास्तदूर्वोरुपमान-बाह्याः ॥३६॥

१. हंसानां वर्षासु मानसे स्थितिः, पुनश्च शरदारम्भे स्वाभिमतेषु भागीरथीप्रदेशादिष्विति प्रसिद्धिः । यथा सूर्यप्रभाभिभूता निजा एव प्रभाः सूर्यप्रभातिरोभावे महौषधिं प्राप्नुवन्ति, तथा बाल्यादप्रकाशमाना वासनारूपेण पूर्वमपि विद्यमाना विद्यास्तामपीति नारायणः । २. 'महौषधीनक्त-' भ, व, पाभे. । ३. अव्यवस्थां परिच्छेत्तुमशक्यां 'व्यवस्था स्यात् परिच्छेदे अवस्थास्थानयोरपी' ति शब्दमहार्णवः, भरत० । ४. 'ह्रस्वजङ्घां स्त्रियं त्यजेद्' इत्यादिसामुद्रिकस्त्रीदोषविशेषनिषेधपरमिदं विशेषणम् इति नारायणः । ५. 'उत्पत्तुमि-' इति ना० पाभे. । तु. सस्थ. विक्र. १ । ६. परिणाहोऽस्यास्तीति परिणाहि । नागमात्रहस्तस्य कदलीमात्रस्य च नैतदूरुतुल्यपरिणाहि रूपत्वमपि इति इन्द्रविशेषशब्दो प्रयुक्तौ इति केचिन् ।

एतावता नन्वनुमेय-शोभि[1] काञ्ची-गुण-स्थानमनिन्दितायाः ।
आरोपितं यद् गिरिशेन[2] पश्चादनन्य-नारी-कमनीयमङ्कम् ॥३७॥
तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नव-रोम-राजिः ।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्य-मणेरिवार्चिः ॥३८॥
मध्येन सा वेदि-विलग्न-मध्या[3] वलित्रयं चारु बभार बाला ।
आरोहणार्थं नव-यौवनेन कामस्य सोपानमिव प्रयुक्तम् ॥३९॥
अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम् ।
मध्ये यथा श्याम-मुखस्य तस्य मृणाल-सूत्रान्तरमप्यलभ्यम्[4] ॥४०॥
शिरीष-पुष्पाधिक-सौकुमार्यौ[5] बाहू तदीयाविति मे वितर्कः ।
पराजितेनापि कृतौ हरस्य यौ कण्ठ-पाशौ मकर-ध्वजेन[6] ॥४१॥
कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य ।
अन्योन्य-शोभा-जननाद् बभूव साधारणो भूषण-भूष्य-भावः ॥४२॥
चन्द्रं गता पद्मगुणान्न भुङ्क्ते[7] पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमा-मुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥४३॥
पुष्पं प्रवालोपहितं[8] यदि स्यान् मुक्ताफलं वा स्फुट-विद्रुमस्थम् ।
ततोऽनुकुर्याद् विशदस्य तस्यास्ताम्रौष्ठ-पर्यस्तरुचेः स्मितस्य ॥४४॥

१. 'नन्वनुमेयशोभनं' इति ना० पाभे. । २. अत्र वर्ण्यमानावस्थापेक्षया पश्चाच्छब्दः । गिरिशेन न तु गिरिशस्य । अङ्कमुत्सङ्गमारोपितम्, न त्वारूढम् । जगदीश्वरेण स्वयमेव रागातिशयादारोपितम्, न तु देव्या गिरिशस्याङ्कमारूढमिति भाव इति नारायणः । ३. वेद्याः कृशमध्यत्वं प्रसिद्धमिति नारायणः । ४. अन्यत्रापि धनादिना वर्द्धितौ पुरुषौ परस्परं बाधेते । अत्यन्तघनत्वेन संलग्नत्वात् मृणालसूत्रमपीपत्प्राप्तावकाशमित्यर्थः । ईषदर्थे नञिति भरतः । ५. 'मालाधिक-' ना० पाभे. । 'प्रतर्कः' ना० पाभे. । ६. यो मकरध्वजः पूर्वं दर्पाद् देवमासाद्य विफलीभूतसुकुमारतरपूर्वोपकरणो जातः, स एव याभ्यां पशुमिव रज्ज्वा कण्ठे निबध्याऽऽत्मविधेयं चकार तयोः सौकुमार्यं कथं शिरीषकुसुमादिभिरुपमातुं शक्यमिति भावः, इति नारायणः । ७. "सर्वकालरमणीयस्वाभाविकसौरभ्याभिरामं देवीवदनं प्राप्य तु लक्ष्मीश्चन्द्रपद्मानुभवजन्यांप्रीतिमानसादेत्यर्थः । भुङ्क्ते "भुजोऽनवने" (१, ३, ६६ पा०) इत्यात्मनेपदमिति नारायणः । ८. चन्द्रिकादीनां तादृशधावल्ये सत्यपि ताम्रद्रव्योपहितत्वाभावान्नानुकरणसामर्थ्यमिति भावः, इति नारायणः । "ईषद्विकसितैर्दन्तैः कटाक्षैः सौष्ठवान्वितैः । अलक्षितद्विजद्वारं स्मितमिच्छन्ति सूरयः" इति रघुनाथः ।

स्वरेण तस्याममृतस्रुतेव प्रजल्पितायामभि-जात-वाचि ।
अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुर्वितन्त्रीरिव[1] ताड्यमाना ॥४५॥
प्रवात-नीलोत्पल-निर्वि-शेषमधीर-विप्रेक्षितमायताक्ष्या ।
तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्ग-नाभिः ॥४६॥
तस्याः शलाकाञ्जननिर्मितेव कान्तिर्भ्रुवोरायतलेखयोर्या ।
तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौन्दर्यमदं मुमोच ॥४७॥
लज्जा तिरश्चां यदि चेतसि स्यादसंशयं पर्वतराजपुत्र्याः ।
तं केश-पाशं प्रसमीक्ष्य कुर्युर्बाल-प्रियत्वं शिथिलं चमर्यः[2] ॥४८॥
सर्वोपमा-द्रव्य-समुच्चयेन यथा-प्रदेशं विनिवेशितेन ।
सा निर्मिता विश्व-सृजा प्रयत्नादेकस्थ-सौन्दर्य-दिदृक्षयेव[3] ॥४९॥

(नारदागमने पार्वतीविवाहप्रस्तावः)

तां नारदः कामचरः कदाचित् कन्यां किल प्रेक्ष्य पितुः समीपे ।
समाऽऽदिदेशैकवधूं भवित्रीं प्रेम्णः शरीराऽर्धहरां हरस्य ॥५०॥
गुरुः प्रगल्भेऽपि वयस्यतोऽस्यास्तस्थौ निवृत्तान्यवराभिलाषः ।
ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् ॥५१॥
अयाचितारं न हि देवदेवमद्रिः सुतां ग्राहयितुं शशाक ।
अभ्यर्थना-भङ्ग-भयेन साधुर्माध्यस्थ्यमिष्टेऽप्यवलम्बतेऽर्थे ॥५२॥
यदैव पूर्वे जनने शरीरं सा दक्ष-रोषात् सुदती ससर्ज ।
तदाप्रभृत्येव विमुक्त-सङ्गः पतिः[4] पशूनामपरिग्रहोऽभूत् ॥५३॥

१. देवीवचनान्तराले सञ्जल्पन्ती कोकिलाऽपि वीणायाः समीचीनवादन-वेलायामक्रम-ताडिता वीणागुणवल्लरीव श्रोतृजनानामरुन्तुदमेव शब्दमुत्पादयामासेति भावः, इति नारायणः । २. चमरीणां देवी-केश-पाश-दर्शने सत्यपि यदेताः स्वलाङ्गूलेष्वादरं कुर्वन्ति, तिर्यग्योनिजातानामेतासां लज्जाभाव एव तत्र हेतुरिति भावः, इति नारायणः । ३. अत्र तत इतो विप्रकीर्णानि चन्द्रकमलाद्युपमाद्रव्याणि प्रयत्नादेकत्र समानीय पुनश्च तानि यथोचितप्रदेशं रमणीयतया विन्यस्य ब्रह्मणस्तदङ्गनिर्माणमित्युत्प्रेक्ष्यते, एकस्थसौन्दर्य-दिदृक्षा तु तत्र हेतुत्वेन । अनेनोत्प्रेक्षाद्वयेन च देवीसौन्दर्यस्य लोकोत्तरत्वं ध्वन्यते, इति नारायणः । ४. पशवः संसारिणस्तेषां पतिस्त्राता वा । "इन्द्रादिकीटपर्यन्ताः पशुशब्देन संज्ञिताः । तेषाञ्च पतिरेवाहं तस्मात् पशुपतिः स्मृतः ॥" इति भविष्यपुराणे । अमर-कोषटीकायां रघुनाथश्च ।

स कृत्ति-वासास्तपसे[1] यतात्मा गङ्गा-प्रवाहोक्षित-देवदारु[2] ।
प्रस्थं हिमाद्रेर्मृगनाभिगन्धि किञ्चित्क्वणत्किन्नरमध्युवास ॥५४॥
गणा नमेरु-प्रसवावतंसा भूर्ज-त्वचः स्पर्श-वतीर्दधानाः ।
मनःशिला-विच्छुरिता निषेदुः शैलेय-नद्धेषु शिला-तलेषु ॥५५॥

(हरावतारः)

तुषार-संघात-शिलाः खुराग्रैः समुल्लिखन् दर्पकलः ककुद्मान् ।
दृष्टः कथंचिद् गवयैर्विविग्नैरसोढ-सिंह-ध्वनिरुन्ननाद ॥५६॥
तत्राग्निमाधाय समित्समिद्धं स्वमेव मूर्त्यन्तरमष्ट-मूर्तिः ।
स्वयं विधाता तपसः फलानां केनापि कामेन तपश्चचार ॥५७॥
अनर्घ्यमर्घ्येण तमद्रि-नाथः स्वर्गौकसामर्चितमर्चयित्वा ।
आराधनायास्य सखी-समेतां[3] समाऽऽदिदेश प्रयतां तनूजाम् ॥५८॥

(उमाशुश्रूषाङ्गीकारः)

प्रत्यर्थिभूतामपि तां समाधेः शुश्रूषमाणां[4] गिरिशोऽनुमेने ।
विकार-हेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ॥५९॥
अवचित-बलिपुष्पा वेदिसंमार्ग-दक्षा
नियमविधिजलानां बर्हिषां चोपनेत्री ।
गिरिशमुपचचार प्रत्यहं सा सुकेशी[4]
नियमित-परिखेदा तच्छिरश्चन्द्रपादैः ॥६०॥

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये उमोत्पत्तिर्नाम प्रथमः सर्गः ।१।

१. कृत्तिवासा इत्यनेन तपःपरिकरभूतमजिनधारणमुक्तम् । किञ्चिदित्यनेन देवस्य प्रस्थविशेषानादर उक्तः । गङ्गाप्रवाहेत्यादिना प्रस्थस्य पावनत्वं जलबाहुल्यं छायासौख्यं चोक्तम् । मृगनाभीत्यादिना विशेषणाद्वयेन प्रस्थस्य रमणीयत्वमुक्तम् । देवस्यातिधीरत्वाद् रमणीयवस्तुसन्निधावपि समाधिभङ्गशङ्का नाभूदिति द्योत्यते । उक्तं शाकुन्तले—प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने (७, १२) इति नारायणः।
२. गङ्गाप्रपातोत्थितदेवदारु" इति पाभे० । ३. सखीसमग्रां इति ना० पाभे० ।
४. शुश्रूषाशब्दश्च कार्यलक्षणया परिचर्यायां रूढ इति केचित् । सुकेशीत्यत्र केश इत्युपलक्षणम्, शोभनाङ्गीत्यर्थः, इति भरत० ।

॥ द्वितीयः सर्गः ॥

द्वितीयः सर्गः

(तारकागमनम्)

तस्मिन्विप्रकृताः काले तारकेण दिवौकसः ।
तुरासाहं पुरोधाय धाम स्वायंभुवं ययुः ॥१॥
तेषामाविरभूद् ब्रह्मा[1] परिम्लानमुखश्रियाम् ।
सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव ॥२॥

(ब्रह्मस्तुतिः)

अथ सर्वस्य धातारं ते सर्वे सर्वतोमुखम् ।
वागीशं[2] वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे ॥३॥
नमस्त्रिमूर्तये तुभ्यं प्राक् सृष्टेः केवलात्मने ।
गुण-त्रय-विभागाय पश्चाद् भेदमुपेयुषे ॥४॥
यदमोघमपामन्तरुप्तं बीजमज त्वया[3] ।
अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे ॥५॥
तिसृभिस्त्वमवस्थाभिर्महिमानमुदीरयन्[4] ।
प्रलय-स्थिति-सर्गाणामेकः कारणतां गतः ॥६॥
स्त्रीपुंसावात्मभागौ ते भिन्न-मूर्तेः सिसृक्षया ।
प्रसूतिभाजः सर्गस्य तावेव पितरौ स्मृतौ ॥७॥

१. तेषाम् इति, सम्बन्धे षष्ठी चेयम् । आविरभूदित्यनेन स्वयमनुग्रहोन्मुख आत्मानं दर्शितवान्, न तु ते स्वप्रयत्नेन ददृशुरिति द्योत्यत इति, नाथः । २. वाचः सरस्वत्याः ईशं भर्त्तारं वागीशम् इति नारायणः । ३. त्वया पूर्वं जलं निर्माय तदन्तर्भागे निषिक्तस्य वीर्यस्य विभूतिरेव चराचरात्मकमिदं विश्वमिति मन्वादयो वदन्तीत्यर्थः, इति नारायणः । 'अतश्चराचरं विश्वं प्रभावस्तस्य गीयते' इति नाथः । ४. एकमूर्तिस्त्रयो देवा रुद्रविष्णु-पितामहा इति स्मृतिः, इति भरतः । अनेन स्थितिप्रलययोर्विष्णुरुद्रोपज्ञत्वप्रतीतिर्निरस्ता, इति नारायणः ।

स्वकालपरिमाणेन व्यस्तरात्रिंदिवस्य ते ।
यौ तु स्वप्नावबोधौ तौ भूतानां प्रलयोदयौ ॥८॥

जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः ।
जगदादिरनादिस्त्वं जगदीशो निरीश्वरः ॥९॥

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना ।
आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥१०॥

द्रवः संघात-कठिनः स्थूलः सूक्ष्मो लघुर्गुरुः ।
व्यक्तो व्यक्तेतरश्चासि प्राकाम्यं ते विभूतिषु ॥११॥

उद्घातः प्रणवो यासां न्यायैस्त्रिभिरुदीरणम्[1] ।
कर्म यज्ञः फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥१२॥

त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥१३॥

त्वं[2] पितृणामपि पिता देवानामपि देवता[3] ।
परतोऽपि परश्चासि विधाता वेधसामपि ॥१४॥

त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः[4] ।
वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्परम्॥१५॥

इति तेभ्यः स्तुतीः श्रुत्वा यथार्था हृदयंगमाः ।
प्रसादाभिमुखो वेधाः प्रत्युवाच दिवौकसः ॥१६॥

पुराणस्य कवेस्तस्य चतुर्मुख-समीरिता ।
प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥१७॥

१. त्रिभिर्न्यायैरभिधानैरुत्तममध्यमाधमैरित्यन्ये, ऋग्यजुःसामलक्षणैरिति केचित्, मुख्य-लाक्षणिकगौणरूपैरिति केचित्, अध्ययनाध्यापनकर्मभिर् उदीरणं प्रकाशनं कथनमिति यावत् इति केचित् । या गिरः प्रणवोच्चारणपूर्वकमुच्चार्यन्त इत्यर्थः इति भरतः । २. त्वं परतो-ऽपि इन्द्रियेभ्योऽपि परोऽगोचरोऽसि भवसि। अन्ये तु 'परतः परेषां श्रेष्ठानां रुद्रादीनां तपस्विनां वा मध्ये त्वं परः श्रेष्ठ' इत्याहुः, इति भरतः । पितृणामपि अपिशब्दः पितृणां पुराणप्रसिद्धसर्वोत्कर्षमाह, 'इज्यते पितरो देवैः सुरेन्द्रादिभिरप्युत' इत्युक्तत्वात् । इति नारायणः । ३. 'दैवतम्' इति नारायणः । ४. शाश्वतम् । अव्यक्तरूपत्वान्नपुंसकनिर्देश इति भरतः ।

(ब्रह्मसाक्षात्कारः)

स्वागतं स्वानधीकारान्प्रभावैरवलम्ब्य वः ।
युगपद्युगबाहुभ्यः प्राप्तेभ्यः प्राज्य-विक्रमाः ॥१८॥
किमिदं द्युतिमात्मीयां न बिभ्रति यथा पुरा[1] ।
हिम-क्लिष्ट-प्रकाशानि[2] ज्योतींषीव मुखानि वः ॥१९॥
प्र-शमादर्चिषामेतदनुद्गीर्ण-सुराऽऽयुधम्[3] ।
वृत्रस्य हन्तुः कुलिशं कुण्ठिता श्रीव लक्ष्यते ॥२०॥
किञ्चायमरिदुर्वारः पाणौ पाशः प्रचेतसः ।
मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥२१॥
कुबेरस्य मनःशल्यं शंसतीव पराभवम् ।
अपविद्ध-गदो बाहुर्भग्न-शाख इव द्रुमः ॥२२॥
यमोऽपि विलिखन् भूमिं दण्डेनास्तमितत्विषा ।
कुरुतेऽस्मिन्नमोघेऽपि निर्वाणालातलाघवम् ॥२३॥
अमी च कथमादित्याः प्रताप-क्षति-शीतलाः[4] ।
चित्रन्यस्ता इव गताः प्रकामालोकनीयताम्[5] ॥२४॥
पर्याकुलत्वान्मरुतां वेग-भङ्गोऽनुमीयते ।
अम्भसामोघ-संरोधः प्रतीप-गमनादिव ॥२५॥
आवर्जित-जटा-मौलि-विलम्बि-शशि-कोटयः ।
रुद्राणामपि मूर्धानः क्षतहुंकारशंसिनः[6] ॥२६॥
लब्ध-प्रतिष्ठाः प्रथमं यूयं किं बलवत्तरैः ।
अपवादैरिवोत्सर्गाः कृत-व्यावृत्तयः परैः ॥२७॥
तद् ब्रूत वत्साः किमितः प्रार्थयध्वं[7] समागताः ।
मयि सृष्टिर्हि लोकानां रक्षा युष्मास्ववस्थिता ॥२८॥
ततो मन्दानिलोद्धूत-कमलाकर-शोभिना ।
गुरुं नेत्र-सहस्रेण नोदयामास[8] वासवः ॥२९॥

१. 'यथापुरं' नारायणः । २. 'हिमक्लिष्टप्रसादानि' इति नारायणः, 'हिमक्लिष्टप्रभावाणि' इति भरत० । ३. '-दवद्गूर्णमुरायुध'मिति भरतः । ४. '-क्षयशीतलाः' नारायणः, '-क्षिति-शीतलाः' भरत० । ५. प्रकामालोकदर्शिनः' भरत० । ६. 'क्षताह-' ना, अ, भ, इति पाभे० । ७. "प्रार्थयध्वम्" इति ना० भ० । ८. "चोदयामास वृत्रहा" इति भ० पाभे० ।

(वाचस्पत्युक्तिः)

स द्विनेत्रं[1] हरेश्चक्षुः सहस्रनयनाधिकम् ।
वाचस्पतिरुवाचेदं प्राञ्जलिर्जलजासनम् ॥३०॥

एवं यदात्थ भगवन्नामृष्टं नः परैः पदम् ।
प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि प्रभो[2] ॥३१॥

(तारकासुरनृशंसत्वम्)

भवल्लब्धवरोदीर्णस्तारकाख्यो[3] महासुरः ।
उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ॥३२॥

पुरे तावन्तमेवास्य तनोति रविरातपम् ।
दीर्घिकाकमलोन्मेषो यावन्मात्रेण साध्यते[4] ॥३३॥

सर्वाभिः सर्वदा चन्द्रस्तं कलाभिर्निषेवते ।
नादत्ते[5] केवलां लेखां हरचूडामणीकृताम् ॥३४॥

व्यावृत्तगतिरुद्याने कुसुमस्तेयसाध्वसात्[6] ।
न वाति वायुस्तत्पार्श्वे तालवृन्तानिलाधिकम् ॥३५॥

पर्याय-सेवामुत्सृज्य पुष्प-संभार-तत्पराः ।
उद्यान-पाल-सामान्यमृतवस्तमुपासते ॥३६॥

तस्योपायनयोग्यानि रत्नानि सरितां पतिः ।
कथमप्यम्भसामन्तराऽऽ निष्पत्तेः प्रतीक्षते ॥३७॥

ज्वलन्मणिशिखाश्चैनं वासुकि-प्रमुखा निशि ।
स्थिरप्रदीपतामेत्य भुजङ्गाः पर्युपासते ॥३८॥

तत्कृतानुग्रहपेक्षी तं मुहुर्दूत-हारितैः ।
अनुकूलयतीन्द्रोऽपि[7] कल्प-द्रुम-विभूषणैः ॥३९॥

१. विनेतृ हरेश्चक्षुर्दशवक्षःशताधिकम्)इति नाथ० । २. 'ज्ञास्यति प्रभुः' इति भ० म० । ३. 'त्वयादत्तवरो-' इति व० भ० नारायणः । ४. 'सिध्यति' इति नारायणः । ५. "नादत्त इति, हरचूडामणीकृतत्वेन ग्रहीतुमशक्यत्वात्, 'अग्राह्य'' शिवनिर्माल्यम्' इति शिवनिर्माल्यस्य त्याज्यत्वादिति केचित् । हरशब्दोपादानेन संहारभयादिति केचिद् इति भरतः । ६. 'साहसात्' ना० । ७. इन्द्रस्त्रैलोक्याधिपतित्वाभिमानमात्मानं प्रति समत्सरस्य विशेषतश्चासुरविजयिनस्तारकासुरस्य संश्रयवृत्त्याऽप्यानुकूल्यकरणमशक्यमिति निश्चिन्वानो ग्रहणबन्धनादिभयात् सन्निधिं परिहृत्य दूरावस्थित एव तदनुग्रहमाकङ्क्षमाणः प्रतिक्षणं दूतजनप्रापितैः कल्पद्रुमविभूषणस्तमनुवर्त्तते । 'तं भूमिद्रव्याभ्यामुपगृह्याग्राह्यः प्रतिकुर्वीत' (१२।१।१६२) इति कौटिल्योक्तप्रकारोऽनेन दर्शित इति वेदितव्यम् ।" इति नारायणः ।

इत्थमाराध्यमानोऽपि क्लिश्नाति भुवन-त्रयम् ।
शाम्येत् प्रत्यपकारेण नोपकारेण दुर्जनः ॥४०॥
तेनामर-वधू-हस्तैः स-दयाऽऽलून-पल्लवाः ।
अभिज्ञाश्छेदपातानां[1] क्रियन्ते नन्दन-द्रुमाः ॥४१॥
वीज्यते स हि संसुप्तः श्वास-साधारणानिलैः ।
चामरैः सुर-वन्दीनां बाष्प-शीकर-वर्षिभिः ॥४२॥
उत्पाट्य मेरु-शृङ्गाणि क्षुण्णानि हरितां खुरैः ।
आक्रीड-पर्वतास्तेन कल्पिताः स्वेषु वेश्मसु ॥४३॥
मन्दाकिन्याः पयः शेषं दिग्वारण-मदाविलम् ।
हेमाम्भोरुह-शस्यानां तद्वाप्यो धाम साम्प्रतम् ॥४४॥
भुवनालोकन-प्रीतिः स्वर्गिभिर्नानुभूयते ।
खिलीभूते[2] विमानानां[3] तदापातभयात् पथि ॥४५॥
यज्वभिः संभृतं हव्यं विततेष्वध्वरेषु सः ।
जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः ॥४६॥
उच्चैरुच्चैःश्रवास्तेन हयरत्नमहारि च ।
देह-बद्धमिवेन्द्रस्य चिर-कालार्जितं यशः ॥४७॥
तस्मिन्नुपायाः सर्वे नः क्रूरे प्रतिहत-क्रियाः ।
वीर्यवन्त्यौषधानीव विकारे सान्निपातिके ॥४८॥
जयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा[4] ।
हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम् ॥४९॥
तदीयास्तोयदेष्वद्य पुष्करावर्तकादिषु ।
अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः ॥५०॥

(सेनानीप्रस्तावः)

तदिच्छामो विभो स्रष्टुं सैनान्यं तस्य शान्तये ।
कर्म-बन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥५१॥

१. '-छिन्नपातानां' इति नाथ-नारायणौ । २. 'खिलीकृते' इति नारायणः । ३. 'तदाघात-' इति नारायणः । 'खिलमप्रहतस्थानमि'ति भोजः । ४. 'प्रतिघातोद्गतार्चिषा' इति नारायणः ।

गोप्तारं सुरसैन्यानां यं पुरस्कृत्य गोत्रभित् ।
प्रत्यानेष्यति शत्रुभ्यो वन्दीमिव जयश्रियम् ॥५२॥
वचस्यवसिते तस्मिन् ससर्ज[1] गिरमात्मभूः ।
गर्जितानन्तरं वृष्टिं सौभाग्येन जिगाय सा ॥५३॥

(हरांशसैनापत्यप्रस्तावः)

संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यताम् ।
न त्वस्य सिद्धौ यास्यामि सर्ग-व्यापारमात्मना[2] ॥५४॥
इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम् ।
विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ॥५५॥
वृतं तेनेदमेव प्राङ् मया चास्मै प्रतिश्रुतम् ।
वरेण[3] शमितं लोकानलं दग्धुं हि तत्तपः ॥५६॥
संयुगे सांयुगीनं[4] तमुद्यतं[5] प्रसहेत कः ।
अंशादृते निषिक्तस्य[6] नील-लोहित-रेतसः ॥५७॥
स हि देवः परं ज्योतिस्तमः पारे व्यवस्थितम्[7] ।
परिच्छिन्न-प्रभावर्द्धिर्न मया न च विष्णुना ॥५८॥
उमारूपेण ते यूयं संयमस्तिमितं मनः ।
शंभोर्यतध्वमाक्रष्टुमयस्कान्तेन लोह-वत् ॥५९॥
उभे एव क्षमे वोढुमुभयोर्बीजमाहितम् ।
सा वा शंभोस्तदीया वा मूर्तिर्जलमयी मम ॥६०॥
तस्यात्मा शितिकण्ठस्य सैनापत्यमुपेत्य वः ।
मोक्ष्यते[8] सुरबन्दीनां वेणीर्वीर्यविभूतिभिः ॥६१॥
इति व्याहृत्य विबुधान् विश्वयोनिस्तिरोदधे ।
मनस्याहितकर्तव्यास्तेऽपि देवा दिवं ययुः ॥६२॥

१. 'तस्य' ना० पाभे० । २. '-मात्मनः' ना पाभे० । ३. 'वरेणाशमितं ना० पाभे० पाठः, 'वरेण शमितुं' अ पाभे० । ४. 'शम्मुखीनं'। ५. 'तमुद्गदं' । ६. 'निषिक्तात्तु,' ना० पाभे० । ७. 'प्रतिष्ठितम्' इति भरत-पाभे० । ८. भर्तृविरहिता हि कुलस्त्रियः स्वकेशान् भर्तृसमागमपर्यन्तं दृढं निबध्नन्ति । यथोक्तं शाकुन्तले—'वसने परिधूसरे वसाना इति' नारायणः ।

तत्र निश्चित्य कंदर्पमगमत् पाकशासनः ।
मनसा कार्यसंसिद्धिस् त्वराद्विगुणरंहसा ॥६३॥
अथ स ललित-योषिद्-भ्रू-लता-चारु-शृङ्गं
रति-वलय-पदाङ्के चापमासज्य कण्ठे ।
सहचरमधुहस्त-न्यस्त-चूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा ॥६४॥

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये ब्रह्माभिगमनो नाम द्वितीयः सर्गः ।२।

॥ तृतीयः सर्गः ॥

तृतीयः सर्गः

(मदनाह्वानम्)

तस्मिन्मघोनस्त्रिदशान् विहाय सहस्रमक्ष्णां युगपत् पपात ।
प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु ॥१॥
स वासवेनाऽऽसन-सन्निकृष्टमितो निषीदेति विसृष्ट-भूमिः ।
भर्तुः प्रसादं प्रतिनन्द्य मूर्ध्ना वक्तुं मिथः प्राक्रमतैवमेनम् ॥२॥
आज्ञापय ज्ञातविशेष पुंसां लोकेषु यत्ते करणीयमस्ति ।
अनुग्रहं संस्मरण-प्रवृत्तमिच्छामि संवर्धितमाज्ञया ते ॥३॥

(शुश्रूषाजिज्ञासा)

केनाभ्यसूया पदकांक्षिणा ते नितान्त-दीर्घैर्जनिता तपोभिः ।
यावद्भवत्याहितसायकस्य मत्कार्मुकस्यास्य निदेशवर्ती ॥४॥
असम्मतः कस्तव मुक्तिमार्गं पुनर्भवक्लेशभयात् प्रपन्नः ।
बद्धश्चिरं तिष्ठतु सुन्दरीणामारेचित-भ्रू-चतुरैः कटाक्षैः[1] ॥५॥
अध्यापितस्योशनसाऽपि नीतिं प्रयुक्त-राग-प्रणिधिर्द्विषस्ते ।
कस्यार्थधर्मौ वद पीडयामि[2] सिन्धोस्तटावोघ इव प्रवृद्धः ॥६॥
कामेकपत्नी-व्रत-दुःखशीलां लोलं मनश्चारुतया प्रविष्टाम् ।
नितम्बिनीमिच्छसि[3] मुक्त-लज्जां कण्ठे स्वयं ग्राहनिषक्तबाहुम् ॥७॥
कयाऽसि कामिन् सुरतापराधात् पादानतः[4] कोपनयाऽवधूतः[5] ।
तस्याः[6] करिष्यामि दृढानुतापं प्रवालशय्याशरणं शरीरम् ॥८॥

१. रैविलासैः इति पाभे० । २. पीडयानि इति नारायण-पाभे । ३. विलम्बिनी इति अरुणपाभे० । ४. सहसाऽपराधात् इति पाठः, सुरतापराधे इति अरुण-पाभे० । ५. कोपिनया इति अरुण-पाभे० । ६. यस्याः इति नारायण-पाभे० ।

प्रसीद विश्राम्यतु वीर वज्रं शरैर्मदीयैः कतमः सुरारिः ।
बिभेतु मोघीकृत-बाहु-वीर्यः स्त्रीभ्योऽपि कोपस्फुरिताधराभ्यः॥६॥
तव प्रसादात् कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा ।
कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये ॥१०॥

(इन्द्रादेशः)

अथोरुदेशादवतार्य पादमाक्रान्तिसंभावित-पाद-पीठम्[1] ।
संकल्पितार्थे[2] विवृतात्म-शक्तिमाखण्डलः काममिदं बभाषे ॥११॥
सर्वं सखे त्वय्युपपन्नमेतदुभे ममास्त्रे कुलिशं भवांश्च ।
वज्रं[3] तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकश्च ॥१२॥
अवैमि ते सारमतः खलु त्वां कार्ये गुरुण्यात्मसमं नियोक्ष्ये ।
व्यादिश्यते भूधरतामवेक्ष्य कृष्णेन देहोद्वहनाय शेषः ॥१३॥
आशंसता बाणगतिं वृषाङ्के कार्यं त्वया नः प्रतिपन्न-कल्पम् ।
निबोध [4]यज्ञांशभुजामिदानीमुच्चै[5]र्द्विषामीप्सितमेतदेव[6] ॥१४॥
अमी हि वीर्यप्रभवं[7] भवस्य[8] जयाय सैनान्यमुशन्ति देवाः ।
स च त्वदेकेषु-निपातसाध्यो ब्रह्माङ्ग-भूर्ब्रह्मणि योजितात्मा ॥१५॥
तस्मै हिमाद्रेः प्रयतां तनूजां यतात्मने रोचयितुं[9] यतस्व ।
योषित्सु तद्वीर्य-निषेक-भूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥१६॥
गुरोर्नियोगाच्च नगेन्द्रकन्या स्थाणुं तपस्यन्तमधित्यकायाम् ।
अन्वास्त[10] इत्यप्सरसां मुखेभ्यः श्रुतं मया मत्प्रणिधिः स वर्गः॥ १७॥
तद्गच्छ सिद्ध्यै कुरु देवकार्यमर्थोऽयमर्थान्तरभाव्य[11] एव ।
अपेक्षते प्रत्ययमुत्तमं त्वां बीजाङ्कुरः[12] प्रागुदयादिवाम्भः ॥१८॥
[13]तस्मिन् सुराणां विजयाभ्युपाये तवैव नामास्त्रगतिः कृती त्वम् ।
अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म[14] ॥१९॥

१. सम्मानित अ, भ-पाभे० । २. सङ्कल्पितेऽर्थे पाभे० । ३. पूर्वं ना, भ० पाभे० । ४. यज्ञाङ्ग इति अ-पाभे० । ५. मुच्चैस्तरामी इति नारायणः पाभे० । ६. मर्थमत्र इति पाभे० । ७. हरस्य इति ना०-पाभे० । ८. हार्यो इति ना०-पाभे । ९. योजयितुं इति अ-पाभे० । १०. अध्यास्त इति अ-पाभे० । ११. लभ्य इति अ-पाभे० । १२. नहि जलमन्तरेण क्षिति-पवनादिसंयुक्ताद् बीजादङ्कुरोत्पत्तिरिति भावः इति ना० । १३. 'अस्मिन्' इति ना, अ० पाभे० । १४. परमेश्वरचित्ताकर्षणलक्षणमिदन्तु कर्मान्यैर्दुष्करं सुप्रसिद्धं चेति भवानतिमहतो यशसो भाजनं भविष्यत्येवेति भावः, इति नारायणः ।

सुराः समभ्यर्थयितार एते कार्यं त्रयाणामपि विष्टपानाम् ।
चापेन ते कर्म न चातिहिंस्रमहो बतासि स्पृहणीय-वीर्यः ॥२०॥
मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव ।
समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य ॥२१॥
तथेति शेषामिव[1] भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे ।
ऐरावतास्फालन-कर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ॥२२॥
स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनु-प्रयातः ।
अङ्ग-व्यय-प्रार्थितकार्यसिद्धिः स्थाण्वाश्रमं हैमवतं जगाम ॥२३॥
तस्मिन्वने संयमिनां मुनीनां तपः[2] समाधेः प्रतिकूल-वर्ती ।
संकल्पयोनेरभिमान-भूतमात्मानमाधाय[3] मधुर्जजृम्भे[4] ॥२४॥

(वसन्तवर्णनम्)

कुबेर-गुप्तां[5] दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य ।
दिग्दक्षिणा गन्धवहं मुखेन व्यलीक-निश्वासमिवोत्ससर्ज ॥२५॥
असूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपल्लवानि ।
पादेन नापैक्षत सुन्दरीणां संपर्कमाशिञ्जित-नूपरेण ॥२६॥
सद्यः[6] प्रावालोद्गम-चारु-पात्रे नीते समाप्तिं नव-चूत-बाणे ।
निवेशयामास मधुर्द्विरेफान् नामाक्षराणीव मनोभवस्य ॥२७॥
वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः ।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्व-सृजः प्रवृत्तिः ॥२८॥
बालेन्दुवक्राण्यविकास-भावाद् बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां नख-क्षतानीव वन-स्थलीनाम् ॥२९॥
लग्न-द्विरेफाञ्जनभक्ति-चित्रं[7] मुखे मधु-श्रीस्तिलकं प्रकाश्य ।
रागेण बालाऽरुण-कोमलेन चूत-प्रवालोष्ठमलञ्चकार ॥३०॥

१ 'माला' इति अ-पाभे० । २. 'तपःसमाधिप्रति' इति ना-पाभे । ३. 'मादाय' इति ना-पाभे० । ४. मुनीनामित्यनेन मघोमु निसामान्यसमाधिभेदनसामर्थ्यप्रतिपादनेन परमेश्वर-कर्षविषयः प्रयासो निष्फल एवेति व्यज्यते। अन्यथा मुनिशब्दमपहाय तपःसमाधिप्रतिकूल-वृत्तिरित्येवोच्येत। इति नारायणः । ५. 'कुबेरनाथां' इतिना-पाभे । ६. 'सख्युः' इति ना, अपाभे० । ७. '-चित्रे, इति ना, अ-पाभे० ।

मृगाः [1]प्रियाल-द्रुम-मञ्जरीणां रजः कणैर्विघ्नित-दृष्टि-पाताः ।
मदोद्धताः प्रत्यनिलं विचेरुर्वन-स्थलीर्मर्मर-पत्र-मोक्षाः ॥३१॥
चूताङ्कुरास्वाद-कषाय-कण्ठः पुंस्कोकिलो यन् मधुरं चुकूज ।
मनस्विनीमान-विघात-दक्षं तदेव जातं वचनं स्मरस्य[2] ॥३२॥
हिम-व्यपायाद्विशदाधराणामापाण्डुरीभूत-मुखच्छवीनाम् ।
स्वेदोद्गमः किंपुरुषाङ्गनानां चक्रे पदं पत्र-विशेषकेषु ॥३३॥
तपस्विनः स्थाणु-वनौकसस्तामाकालिकीं वीक्ष्य मधु-प्रवृत्तिम् ।
प्रयत्न-संस्तम्भित-विक्रियाणां कथंचिदीशा मनसां बभूवुः ॥३४॥
तं देशमारोपितपुष्प-चापे रति-द्वितीये मदने प्रपन्ने ।
काष्ठागत-स्नेह-रसानुविद्धं द्वन्द्वानि भावं क्रियया विवव्रुः ॥३५॥
मधु द्विरेफः कुसुमैक-पात्रे पपौ प्रियां स्वामनुवर्तमानः ।
शृङ्गेण च स्पर्श-निमीलिताऽक्षीं मृगीमकण्डूयत कृष्ण-सारः ॥३६॥
ददौ [3]रसात् पङ्कज-रेणु-गन्धि गजाय गण्डूषजलं करेणुः ।
अर्धोपभुक्तेन बिसेन जायां संभावयामास रथाङ्गनामा ॥३७॥
गीता-न्तरेषु श्रम-वारि-लेशैः किंचित्समुच्छ्वासित-पत्रलेखम् ।
पुष्पासवाघूर्णित-नेत्र-शोभि प्रिया-मुखं किंपुरुषश्चुचुम्बे[4] ॥३८॥
पर्याप्त-पुष्प-स्तबक-स्तनाभ्यः स्फुरत्प्रवालोष्ठ-मनोहराभ्यः ।
लता-वधूभ्यस्तरवोऽप्यवापुर्विनम्र-शाखा-भुज-बन्धनानि ॥३९॥

(योगेश्वरहरवर्णनम्)

श्रुताप्सरोगीतिरपि क्षणेऽस्मिन् हरः प्रसंख्यान-परो बभूव ।
आत्मेश्वराणां न हि जातु विघ्नाः समाधि-भेद-प्रभवो भवन्ति ॥४०॥
लता-गृह-द्वार-गतोऽथ[6] नन्दी वाम-प्रकोष्ठार्पित-हेम-वेत्रः ।
मुखार्पितैकाङ्गुलि-संज्ञयैव मा चापलायेति गणान् व्यनैषीत्[8] ॥४१॥

१. 'पियाल-' इति पाभे० । २. अनेन चूताङ्कुरास्वादनस्य गलान्तरोद्भूतदोषनिरासकत्वमुक्तम् ॥" ना० । 'तावदेव हि मानःस्याद् यावद्रौति न कोकिलः' इति भ० । ३. 'सरःप-' इति ना० अ०-पाभे० । ४. '-शोभ' इति भ०-पाभे० । ५. 'चुचुम्व' इति ना-पाभे० । ६. '-गृहद्वारि' इति अ-पाभे । ७. '-दण्डः' इति अ-पाभे०' । ८. 'न्यषेधीत्' इति अ-पाभे० ।

निष्कम्प-वृक्षं निभृत-द्विरेफं मूकाण्डजं शान्त-मृग-प्रचारम् ।
तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवाऽवतस्थे[1] ॥४२॥

(हरध्याने कामः)

दृष्टि-प्रपातं[2] परिहृत्य तस्य कामः पुरः शुक्रमिव प्रयाणे ।
प्रान्तेषु संसक्त-नमेरु-शाखं ध्यानास्पदं भूतपतेर्विवेश ॥४३॥
स देवदारु-द्रुम-वेदिकायां शार्दूल-चर्म-व्यवधानवत्याम् ।
आसीनमासन्न-शरीर-पातस्त्रियम्बकं संयमिनं ददर्श ॥४४॥

(हरध्यानमग्नता)

पर्यङ्क-बन्ध-स्थिर-पूर्व-कायमृज्वायतं सन्नमितोभयांसम् ।
उत्तान-पाणि-द्वयसन्निवेशात् प्रफुल्ल-राजीवमिवाङ्क-मध्ये ॥४५॥
भुजंगमोन्नद्ध-जटा-कलापं[4] कर्णावसक्त-द्विगुणाक्ष-सूत्रम् ।
कण्ठप्रभासङ्ग[5]विशेषनीलां कृष्णत्वचं[6]ग्रन्थिमतीं दधानम् ॥४६॥
किंचित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरत-प्रसङ्गः ।
नेत्रैरविस्पन्दित-पक्ष्म-मालैर्लक्ष्यीकृत-घ्राणमधोमयूखैः ॥४७॥
अवृष्टि-संरम्भमिवाम्बु-वाहमपामिवाऽऽधारमनुत्तरङ्गम् ।
अन्तश्चराणां मरुतां निरोधान्निवात[7] निष्कम्पमिव प्रदीपम् ॥४८॥
कपाल-नेत्रान्तर-लब्ध-मार्गैर्ज्योतिः प्ररोहैरुदितैः शिरस्तः ।
मृणाल-सूत्राधिकसौकुमार्यां बालस्य लक्ष्मीं[8] ग्लपयन्तमिन्दोः ॥४९॥
मनो[9] नवद्वार-निषिद्ध-वृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् ।
यमक्षरं क्षेत्रविदो[10] विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥५०॥
स्मरस्तथाभूतमयुग्मनेत्रं पश्यन्नदूरान्मनसाऽप्यधृष्यम् ।
नालक्षयत् साध्वस-सन्न-हस्तः स्रस्तं शरं चापमपि स्व-हस्तात् ॥५१॥

१. तु० सस्थ० शाकुन्तलम् । २. 'प्रदीपं' इति ना-पाभे०, 'प्रदीपं' इति अ-पाभे० । ३. '-स्तं त्र्यम्बकं' इति अ-पाभे० । ४. 'भुजङ्गमाबद्ध' इति ना-पाभे० । ५. '-भ्यङ्ग-' इति ना-पाभे० । ६. 'मृगत्वचं' इति ना-अपाभे० । ७. '-न्निर्वात-' इति अ-पाभे० ८. 'रश्मीन्' इति ना-पाभे० । ९. 'नवद्वारि' इति ना, अपाभे० । १०. 'वेदविदो' इति अ-पाभे० ।

(हरध्याने पार्वती)

निर्वाण-भूयिष्ठमथास्य वीर्यं संधुक्षयन्तीव वपुर्गुणेन ।
अनु-प्र-याता वन-देवताभ्यामदृश्यत स्थावर-राज-कन्या ॥५२॥
अशोक-निर्भर्त्सित-पद्म-रागमा[१]कृष्ट-हेम-द्युति-कर्णिकारम् ।
मुक्ताकलापीकृत-सिन्धु-वारं वसन्त-पुष्पाऽऽभरणं वहन्ती ॥५३॥
आवर्जिता किंचिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
[२]पर्याप्त-पुष्प-स्तवकाऽवनम्रा संचारिणी [३]पल्लविनी लतेव ॥५४॥
स्रस्तां[४] नितम्बादवलम्बमाना[५] पुनः पुनः केसर-दाम-काञ्चीम् ।
न्यासीकृतां स्थान-विदा स्मरेण मौर्वीं द्वितीयामिव कार्मुकस्य ॥५५॥

(स्मरोपक्रमत्वम्)

सुगन्धि-निश्वास-विवृद्ध-तृष्णं बिम्बाधराऽऽसन्न-चरं द्विरेफम् ।
प्रतिक्षणं संभ्रम-लोल-दृष्टिर्लीलारविन्देन निवारयन्ती ॥५६॥
तां वीक्ष्य सर्वावयवानवद्यां रतेरपि[६]ह्रीपदमादधानाम् ।
जितेन्द्रिये शूलिनि पुष्प-चापः स्व-कार्य-सिद्धिं पुनराशशंसे ॥५७॥
भविष्यतः पत्युरुमा च शंभोः समाससाद प्रतिहार-भूमिम् ।
योगात् स चाऽन्तःपुरमात्मसंज्ञं दृष्ट्वा परं ज्योतिरुपारराम ॥५८॥
ततो भुजङ्गाधिपतेः फणाग्रैरधः कथंचिद् धृतभूमि-भागः ।
शनैः कृत-प्राणविमुक्तिरीशः पर्यङ्क-बन्धं निबिडं बिभेद ॥५९॥
तस्मै शशंस प्रणिपत्य नन्दी शुश्रूषया शैलसुतामुपेताम् ।
प्रवेशयामास च भर्तुरेनां भ्रू-क्षेप-मात्रानुमत-प्रवेशाम् ॥६०॥
तस्याः सखीभ्यां प्रणिपात-पूर्वं[८]स्व-हस्त-लूनः शिशिरात्ययस्य ।
व्यकीर्यत त्र्यम्बक-पाद-मूले पुष्पोच्चयः पल्लव-भङ्ग-भिन्नः ॥६१॥
उमापि नीलालक-मध्य-शोभि विस्रंसयन्ती नव-कर्णिकारम् ।
चकार कर्ण-च्युत-पल्लवेन मूर्ध्ना प्रणामं वृषभ-ध्वजाय ॥६२॥

१. '-कृष्ट' इति ना-पाभे० । २. 'सुजात-' इति ना-पाभे० 'सञ्जात-' इति अ-पाभे० । ३. 'पल्लविता' इति ना-पाभे० । ४. स्रस्ताम्नि-' इति अ-पाभे० । ५. '-दवरोपयन्ती' इति अ-पाभे० । ६. 'ह्रीतिमिवाऽऽद-' इति न-पाभे० । ७. 'पुष्प-केतुः' इति ना, व-पाभे० । ८. 'प्रणिपत्य पू-' इति ना, अ-पाभे० ।

अनन्य-भाजं पतिमाप्नुहीति सा तथ्यमेवाभिहिता[1] भवेन ।
न हीश्वर-व्याहृतयः कदाचित् पुष्णन्ति लोके[2] विपरीतमर्थम् ॥६३॥

कामस्तु बाणावसरं प्रतीक्ष्य पतङ्गवद्वह्निमुखं विविक्षुः ।
उमा-समक्षं हरबद्ध-लक्ष्यः[3] शरासन-ज्यां मुहुराममर्श ॥६४॥

अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्र-रुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनी-पुष्कर-बीज-मालाम् ॥६५॥

प्रतिग्रहीतुं प्रणयि-प्रियत्वात् त्रिलोचनस्तामुपचक्रमे च ।
सम्मोहनं नाम च पुष्प-धन्वा धनुष्यमोघं समधत्त बाणम् ॥६६॥

हरस्तु किञ्चित्परि[4]लुप्त-धैर्यश्चन्द्रोदयारम्भ इवाम्बु-राशिः ।
उमा-मुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥६७॥

विवृण्वती शैलसुताऽपि भावमङ्गैः स्फुरद्बाल-कदम्ब-कल्पैः ।
साचीकृता[6] चारुतरेण तस्थौ मुखेन पर्यस्त-विलोचनेन ॥६८॥

अथेन्द्रिय-क्षोभमयुग्म-नेत्रः पुनर्वशित्वाद्बलवन्निगृह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशामुपान्तेषु ससर्ज दृष्टिम् ॥६९॥

स दक्षिणापाङ्ग-निविष्ट-मुष्टिं नतांसमाकुञ्चित-सव्यपादम् ।
ददर्श चक्रीकृत-चारु-चापं प्रहर्तु[5]मभ्युद्यतमात्म-योनिम् ॥७०॥

तपःपरामर्श-विवृद्धमन्योर्भ्रूभङ्गदुष्प्रेक्ष्य-मुखस्य तस्य ।
स्फुरन्नुदर्चिः सहसा तृतीयादक्ष्णः कृशानुः किल निष्पपात ॥७१॥

क्रोधं[7] प्रभो संहर संहरेति यावद् गिरः खे मरुतां चरन्ति ।
तावत् स वह्निर्भव-नेत्र-जन्मा भस्मावशेषं मदनं चकार ॥७२॥

तीव्राभिषङ्ग-प्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञात-भर्तृव्यसने मुहूर्त्तं कृतोपकारेव रतिर्बभूव ॥७३॥

तमाशु विघ्नं तपसस्तपस्वी वनस्पतिं वज्र इवावभज्य[8] ।
स्त्री-सन्निकर्षं परिहर्तुमिच्छन्नन्तर्दधे भूतपतिः स-भूतः ॥७४॥

१. 'भव्य-' इति ना, अ-पाभे० । २. 'पाके' इति व-पाभे० । ३. लक्षः इति ना-पाभे० । ४. '-वृत्त-' इति ना, अ-पाभे० । ५. 'कुचद्दाल-' इति ना, व-पाभे० । ६. 'साचीक्रिया' इति ना, अ, व पाभे० । ७. 'कोष' इति ना-पाभे० । ८. '-रुज्य' इति ना, अ पाभे० ।

शैलात्मजाऽपि पितुरुच्छिरसोऽभिलाषं
व्यर्थं समर्थ्य[1] ललितं वपुरात्मनश्च ।
सख्योः समक्षमिति चाधिक-जात-लज्जा
शून्या जगाम भवनाभिमुखी कथञ्चित् ।।७५।।

सपदि मुकुलिताक्षीं रुद्रसंरम्भभीत्या
दुहितरमनुकम्प्यामद्रिरादाय दोर्भ्याम् ।
सुर-गज इव बिभ्रत् पद्मिनीं दन्तलग्नां
प्रतिपथ-गतिरासीद् वेगदीर्घीकृताङ्गः[2] ।।७६।।

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये मदनदहनो नाम तृतीयः सर्गः ।३।

१. 'समीक्ष्य' इति ना-पाभे । २. '-भ०' इति ना, अ-पाठः ।

॥ चतुर्थः सर्गः ॥

चतुर्थः सर्गः

(रतिवैधव्यम्)

अथ मोह-परायणा सती वि-वशा काम-वधूर्विबोधिता ।
विधिना प्रतिपादयिष्यता नव-वैधव्यमसह्य-वेदनम् ॥१॥
अवधानपरे चकार सा प्रलयान्तोन्मिषते विलोचने ।
न विवेद तयोरतृप्तयोः प्रियमत्यन्त-विलुप्त-दर्शनम् ॥२॥

(रतिविलापः[1])

अयि जीवित-नाथ जीवसीत्यभिधायोत्थितया तया पुरः ।
ददृशे पुरुषाऽऽकृति[2] क्षितौ हर-कोपानल-भस्म केवलम् ॥३॥
अथ सा पुनरेव वि-ह्वला वसुधाऽऽलिङ्गन-धूसर-स्तनी ।
विललाप विकीर्ण-मूर्धजा सम-दुःखामिव कुर्वती स्थलीम् ॥४॥
उपमानमभूद्विलासिनां करणं यत् तव कान्ति-मत्तया ।
तदिदं गतमीदृशीं दशां न[3] विदीर्ये कठिनाः खलु स्त्रियः ॥५॥
क्व नु मां त्वदधीन-जीवितां विनिकीर्य क्षण-भिन्न-सौहृदः ।
नलिनीं क्षत-सेतु-बन्धनो जल-सङ्घात इवाऽसि विद्रुतः ॥६॥
कृतवानसि वि-प्रियं न मे प्रति-कूलं न च ते मया कृतम् ।
किमकारणमेव दर्शनं वि-लपन्त्यै रतये न दीयते ॥७॥
स्मरसि स्मर मेखला-गुणैरुत गोत्र-स्खलितेषु बन्धनम् ।
च्युत-केशर-दूषितेक्षणान्यवतंसोत्पल-ताडनानि वा ॥८॥
हृदये वससीति मत्प्रियं यदवोचस्तदवैमि कैतवम् ।
उपचार-पदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥९॥
पर-लोक-नव-प्रवासिनः प्रतिपत्स्ये पदवीमहं तव ।
विधिना जन एष वञ्चितस्त्वदधीनं खलु देहिनां सुखम् ॥१०॥

१. तु० सस्थ रामायणे ताराविलापः [४,२३] मन्दोदरी विलापः [६,११४] २. 'तिः इति ना-पाभे० । ३. 'च दीर्ये' इति ना-पाभे० ।

रजनी-तिमिराऽवगुण्ठिते पुर-मार्गे घन-शब्द-विक्लवाः ।
वसतिं प्रिय-कामिनां प्रियास्त्वदृते ग्राहयितुं क ईश्वरः ॥११॥
नयनान्यरुणानि घूर्णयन् वचनानि स्खलयन् पदे पदे ।
असति त्वयि वारुणी-मदः प्रमदानामधुना वि-डम्बना ॥१२॥
अवगम्य कथीकृतं वपुः प्रिय-बन्धोस्तव निष्फलोदयः ।
बहुलेऽपि गते निशाकरस्तनुतां दुःखमनङ्ग मोक्ष्यति ॥१३॥
हरिताऽरुण-चारु [1]बन्धनः कल-पुंस्कोकिल-शब्द-सूचितः ।
वद सम्प्रति कस्य बाणतां नव-चूत-प्रसवो गमिष्यति ॥१४॥
अलि-पङ्क्तिरनेकशस्त्वया गुण-कृत्ये धनुषो नियोजिता ।
विरुतैः करुण [2]स्वनैरियं गुरु-शोकामनुरोदितीव माम् ॥१५॥
प्रतिपद्य मनोहरं वपुः पुनरप्याादिश तावदुत्थितः ।
रति-दूति-पदेषु कोकिलां[3] मधुरालाप-निसर्ग-पण्डिताम्[4] ॥१६॥
शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।
सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥१७॥
रचितं रति-पण्डित त्वया स्वयमङ्गेषु[5] ममेदमार्तवम् ।
ध्रियते कुसुम-प्रसाधनं तव तच्चारु वपुर्न दृश्यते ॥१८॥
विबुधै रसि[6] यस्य[7] दारुणैरसमाप्ते परिकर्मणि स्मृतः ।
तमिमं[8] कुरु दक्षिणेतरं चरणं निर्मितरागमेहि[9] मे ॥१९॥
अहमेत्य पतङ्ग-वर्त्मना पुनरङ्का [10]श्रयणी भवामि ते ।
चतुरैः सुर-कामिनी-जनैः प्रिय यावन्न विलोभ्यसे[11] दिवि ॥२०॥
मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति[12] मे ।
वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥२१॥
क्रियतां कथमन्त्य-मण्डनं पर-लोकान्तरितस्य ते मया ।
सममेव गतोऽस्यतर्कितां गतिमङ्गेन च जीवितेन च ॥२२॥

१. '-पल्लवः' इति अ-पाभे० । २. '-स्वरै-' इति ना-पाभे० । ३. '-लान्' इति ना, अ-पाभे० । ४. '-तान्' इति ना, अ-पा, अ-भे० । ५. 'नवम-' इति ना-पाभे० । ६. '-रपि' इति ना, अ-पाभे० । ७. 'यत् सु-' इति ना-पाभे० । ८. 'तदि-' इति ना-पाभे० । ९. '-त्य' इति ता-पाभे० । १०. '-श्रयि-' इति ना-पाभे० । ११. 'विलुप्यसे' इति अ-पाभे० । १२. 'जीवतीति' इनि ना, अ-पाभे० ।

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्ग[१]-निषण्ण-धन्वनः ।
मधुना सह स-स्मितां कथां नयनोपान्त-विलोकितं च यत् ॥२३॥
क्वनु ते हृदयङ्गमः सखा कुसुमायोजित-कार्मुको मधुः ।
न खलूग्ररुषा पिनाकिना गमितः सोऽपि सुहृद्गतां गतिम् ॥२४॥
अथ तैः परिदेविताऽक्षरैर्हृदये दिग्ध[२]शरैरिवाऽऽहतः[३] ।
रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत् पुरः ॥२५॥
तमवेक्ष्य रुरोद सा भृशं स्तन-संबाधमुरो जघान च ।
स्व-जनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥२६॥
इति चैनमुवाच दुःखिता सुहृदः[४] पश्य वसन्त किं स्थितम् ? ।
तदिदं[५] कणशो विकीर्यते पवनैर्भस्म कपोत-कर्बुरम् ॥२७॥
अयि संप्रति देहि दर्शनं स्मर पर्युत्सुक एष माधवः ।
दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने ॥२८॥
अमुना ननु पार्श्व-वर्तिना जगदाज्ञां ससुरासुरं तव ।
बिस-तन्तु-गुणस्य कारितं धनुषः पेलव-पुष्प-पत्रिणः ॥२९॥
गत एव न ते निवर्तते स सखा दीप इवानिलाहतः ।
अहमस्य दशेव पश्य मामविषह्य-व्यसनेन धूमिताम्[६] ॥३०॥
विधिनाकृतमर्ध-वैशसं ननु मां कामवधे विमुञ्चता ।
अनपायिनि संश्रय-द्रुमे गज-भग्ने पतनाय वल्लरी ॥३१॥
तदिदं क्रियतामनन्तरं भवता बन्धु-जन-प्रयोजनम् ।
विधुरां ज्वलनातिसर्जना[७]न्ननु मां प्रापय पत्युरन्तिकम् ॥३२॥
शशिना सह याति कौमुदी सह मेघेन तडित्प्रलीयते ।
प्रमदाः पति-वर्त्मगा इति प्रति-पन्नं हि विचेतनैरपि ॥३३॥
अमुनैव कषायित-स्तनी सुभगेन प्रिय-गात्र-भस्मना ।
नव-पल्लव-संस्तरे यथा रचयिष्यामि तनुं विभावसौ ॥३४॥
कुसुमाऽऽस्तरणे सहायतां बहुशः सौम्य गतस्त्वमावयोः ।

१. '-निषक्त-' इति अ-पाभे० । २. '-फलैरिवार्पितः इति ना-पाभे० । ३. '-वार्दितः' इति अ-पाभे० । ४. 'सुहृदं' इति ना-पाभे० । ५. 'य इ-' इति अ-पाभे । ६. '-व्यसन-प्रधूपिताम्' इति ना-पाभे० । ७. '-दनु' इति ना-पाभे० ।

कुरु सम्प्रति तावदाशु मे[1] प्रणिपाताऽञ्जलि-याचितश् चिताम्[2] ॥३५॥
तदनु ज्वलनं मदर्पितं त्वरयेर्दक्षिण-वात-वीजनैः ।
विदितं खलु यथा स्मरः क्षणमप्युत्सहते न मां विना[3] ॥३६॥
इति चापि विधाय दीयतां सलिलस्याऽञ्जलिरेक एव नौ ।
अविभज्य परत्र तं मया सहितः पास्यति ते सबान्धवः ॥३७॥
पर-लोक-विधौ च माधव स्मरमुद्दिश्य विलोल-पल्लवाः ।
निवपेः सहकार-मञ्जरीः प्रिय-चूत-प्रसवो हि ते सखा ॥३८॥

(संजीवनाश्वासः)

इति देह-विमुक्तये स्थितां[4] रतिमाकाश-भवा सरस्वती ।
शफरीं ह्रद-शोक-विक्लवां प्रथमा वृष्टिरिवान्वकम्पयत् ॥३९॥
कुसुमाऽऽयुधपत्नि दुर्लभस्तव भर्ता न चिराद् भविष्यति ।
शृणु येन स कर्मणा गतः शलभत्वं हर-लोचनार्ऽर्चिषि ॥४०॥
अभिलाषमुदीरितेन्द्रियः स्व-सुतायामकरोत् प्रजापतिः ।
अथ तेन निगृह्य विक्रियामभि-शप्तः फलमेतदन्वभूत् ॥४१॥
परिणेष्यति पार्वतीं यदा तपसा तत्प्रवणीकृतो हरः ।
उपलब्ध-सुखस्तदा स्मरं वपुषा स्वेन नियोजयिष्यति[6] ॥४२॥
इति चाह स धर्म-याचितः स्मर-शापावधि-दां सरस्वतीम् ।
अशनेरमृतस्य चोभयोर्वशिनश् चाम्बु-धराश्च योनयः ॥४३॥
तदिदं परि-रक्ष शोभने भवितव्य-प्रिय-संगमं वपुः ।
रवि-पीत-जलाऽतपाऽत्यये पुनरोघेन हि युज्यते नदी ॥४४॥
इत्थं रतेः किमपि भूतमदृश्यरूपं मन्दीचकार मरण-व्यवसाय-बुद्धिम् ।
तत्प्रत्ययाच्च कुसुमाऽऽयुधबन्धुरेनामाश्वासयत्सुचरितार्थ-पदैर्वचोभिः ॥४५॥
अथ मदन-वधूरुपप्लवान्तं व्यसन-कृशा परिपालयाम्बभूव ।
शशिन इव दिवातनस्य लेखा किरण-परिक्षय-धूसरा प्रदोषम् ॥४६॥

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये रतिविलापो नाम चतुर्थः सर्गः ।४।

१. 'धिनिपा-इति ना-पाभे० । २. 'तां चिताम्' इति ना, अ-पाभे० । ३. 'मद्' इति ना-पाभे० । ४. 'यन्मया' इति ना-पाभे० । ५. 'स्थिरां' इति ना-पाभे० । ६. समर्थयिष्यति' इति ना, अ-पाभे० ।

॥ पञ्चमः सर्गः ॥

पञ्चमः सर्गः

(पार्वतीव्रतनिश्चयः)

तथा समक्षं दहता मनोभवं पिनाकिना भग्न-मनोरथा सती ।
निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्य-फला हि चारुता ॥१॥
इयेष सा कर्तुमवन्ध्य-रूपतां[1] समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते[2] वा कथमन्यथा द्वयं तथाविधं प्रेम-पतिश्च तादृशः ॥२॥
निशम्य चैनां तपसे कृतोद्यमा सुतां[3] गिरीश-प्रतिसक्त-मानसाम् ।
उवाच मेना परिरभ्य वक्षसा निवारयन्ती महतो मुनि-व्रतात् ॥३॥
मनीषिताः सन्ति गृहेषु[4] देवतास्तपः क्व वत्से क्व च तावकं वपुः ।
पदं सहेत भ्रमरस्य पेलवं शिरीष-पुष्पं न पुनः पतत्रिणः ॥४॥
इति[6] ध्रुवेच्छामनुशासती सुतां शशाक मेना न नियन्तुमुद्यमात् ।
क ईप्सितार्ऽथस्थिर-निश्चयं मनः पयश्च निम्नाऽभिमुखं प्रतीपयेत् ॥५॥
कदाचिदासन्न-सखी-मुखेन सा मनोरथज्ञं पितरं मनस्विनी ।
अयाचताऽरण्यनिवासमात्मनः फलोदयाऽन्ताय तपःसमाधये ॥६॥
अथाऽनुरूपाऽभिनिवेश-तोषिणा कृताऽभ्यनुज्ञा गुरुणा गरीयसा ।
प्रजासु पश्चात्प्रथितं तदाख्यया जगाम गौरीशिखरं शिखण्डि-मत् ॥७॥
विमुच्य सा हारमहार्य-निश्चया विलोल-यष्टि-प्र-विलुप्त-चन्दनम् ।
बबन्ध बालाऽरुण-बभ्रु वल्कलं पयोधरोत्सेध-विशीर्ण-संहति ॥८॥
यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत् तदाऽऽननम् ।
न षट्पद-श्रेणिभिरेव पङ्कजं स-शैवलाऽऽसङ्गमपि प्र-काशते ॥९॥

१. '-कामतां' इति ना-पाभे० । २. 'तत्' इति ना-पाभे० । ३. 'गिरीश प्रति' इति ना, अ-पाभे० । ४. 'मनीषितामर्चं' अ-पाठः 'मनोषितायार्चं' ना-पाभे० । ५. 'देवतां' अ-पाभे० । ६. 'स्थिरेच्छा-' इति ना-पाभे० । ७. '-दृष्टिः' इति अ-पाभे० ।

प्रति-क्षणं सा कृत-रोम-विक्रियां व्रताय मौञ्जीं[1] त्रि-गुणां बभार याम् ।
अकारि तत्पूर्व-निबद्धया तया सरागमस्या रसना-गुणास्पदम् ॥१०॥
विसृष्ट-रागादधरान् निवर्तितः[2] स्तनाङ्ग-रागारुणिताच्च कन्दुकात् ।
कुचाङ्कुरादान-परिक्षताङ्गुलिः कृतोऽक्ष-सूत्र-प्रणयी तया करः ॥११॥
महार्ह-शय्या-परिवर्त्तन-च्युतैः स्व-केश-पुष्पैरपि या स्म दूयते ।
अशेत सा बाहु-लतोपधायिनी निषेदुषी स्थण्डिल एव केवले ॥१२॥
पुनर्ग्रहीतुं नियमस्थया तया द्वयेऽपि निक्षेप इवार्पितं द्वयम् ।
लतासु तन्वीषु विलास-चेष्टितं विलोल-दृष्टं[3] हरिणाऽङ्गनासु च ॥१३॥
अ-तन्द्रिता सा स्वयमेव वृक्षकान् घट-स्तन-प्रस्रवणैर्व्यवर्धयत् ।
गुहोऽपि येषां प्रथमाप्त-जन्मनां न पुत्र-वात्सल्यमपाकरिष्यति ॥१४॥
अरण्य-बीजाञ्जलि-दान-लालितास्तथा च तस्यां हरिणा विशश्वसुः।
यथा तदीयैर्नयनैः कुतूहलात् पुरः सखीनाममिमीत लोचने ॥१५॥
कृता-ऽभिषेकां हुत-जात-वेदसं त्वगुत्तराऽऽसङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन् न धर्म-वृद्धेषु वयः समीक्ष्यते ॥१६॥
विरोधि-सत्वोज्झित-पूर्व-मत्सरं द्रुमैरभीष्ट-प्रसवार्चिताऽतिथि ।
नवोटजाभ्यन्तर-संभृतानलं तपोवनं तच्च बभूव पावनम् ॥१७॥
यदा फलं पूर्व-तपः समाधिना न तावता लभ्यममंस्त काङ्क्षितम् ।
तदानपेक्ष्य स्व-शरीर-मार्दवं तपो महत् सा चरितुं प्रचक्रमे ॥१८॥
क्लमं ययौ कन्दुक-लीलयापि या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चन-पद्म-निर्मितं मृदु प्रकृत्या च स-सारमेव च ॥१९॥

(शुचिव्रतत्वम)

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचि-स्मिता मध्य-गता सु-मध्यमा ।
विजित्य नेत्र-प्रतिघातिनीं प्रभामनन्य-दृष्टिः सवितारमैक्षत ॥२०॥
तथाऽतितप्तं सवितुर्गभस्तिभिर्मुखं तदीयं कमल-श्रियं दधौ ।
अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम् ॥२१॥

१. 'द्विगुणां' इति अ-पाभे० । २. 'निसृष्ट' इति षा-पाभे० । ३. '-दृष्टिः' इति पाभे० ।
४. सर्वसमासमाधि-' इति ना-पाभे० ।

अयाचितोपस्थितमम्बु केवलं रसात्मकस्योडुपतेश्च रश्मयः ।
बभूव तस्याः[1] किल पारणा-विधिर्न वृक्ष-वृत्ति-व्यतिरिक्त-साधनः[2] ॥२२॥

(प्रावृड्व्रतानुष्ठानम्)

निकाम-तप्ता [3]विविधेन वह्निना नभश्चरेणेन्धन-संभृतेन सा ।
तपाऽत्यये वारिभिरुक्षिता नवैर्भुवा सहोष्माणममुञ्चदूर्ध्व-गम् ॥२३॥
स्थिताः क्षणं पक्ष्मसु ताडिताऽधराः [4]पयोधरोत्सेध-निपात-चूर्णिताः ।
वलीषु तस्याः स्खलिताः प्र-पेदिरे[5] चिरेण नाभिं प्रथमोद-बिन्दवः॥२४॥
शिलाशयां तामनिकेत-वासिनीं निरन्तरास्वन्तर-वात-वृष्टिषु ।
व्यलोकयन्नुन्मिषितैस्तडिन्मयैर्महा-तपः साक्ष्य इव स्थिताः क्षपाः॥२५॥

(हेमन्तव्रतानुष्ठानम्)

निनाय सात्यन्त-हिमोत्किराऽनिलाः सहस्य-रात्रीरुद-वास-तत्परा ।
परस्पराऽऽक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥२६॥
मुखेन सा पद्म-सुगन्धिना निशि प्रवेपमानाधर-पत्र-शोभिना ।
तुषार-वृष्टि-क्षत-पद्म-संपदां [6]सरोज-सन्धानमिवाकरोदपाम् ॥२७॥
स्वयं विशीर्ण-द्रुम-पर्ण-वृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाऽऽकीर्णमतः [7]प्रियंवदां वदन्त्यपर्णेति[8] च तां पुराविदः ॥२८॥
मृणालिका-पेलवमेवमादिभिर्व्रतैः [9]स्वमङ्गं ग्लपयन्त्यहर्निशम् ।
तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा ॥२९॥

(ब्रह्मचारिप्रवेशः)

अथाऽजिनाऽऽषाढ-धरः प्रगल्भ-वाग् ज्वलन्निव ब्रह्ममयेन तेजसा ।
विवेश कश्चिज् जटिलस्तपोवनं शरीर-बद्धः प्रथमाऽऽश्रमो यथा ॥३०॥
तमातिथेयी बहुमान-पूर्वया सपर्यया प्रत्युदियाय पार्वती ।
भवन्ति साम्येऽपि[10] निविष्ट-चेतसां वपुर्विशेषेष्वतिगौरवाः क्रियाः॥३१॥
विधि-प्रयुक्तां[11] परिगृह्य सत्क्रियां परिश्रमं नाम विनीय च क्षणम् ।
उमां स पश्यन्नृजुनैव चक्षुषा प्र-चक्रमे वक्तुमनुज्झित-क्रमः ॥३२॥

१. खलु इति ना, अ-पाभे० । २. साधनम् इति ना-पाभे० । ३. हि- इति -ना, अ-पाभे०। ४. पयोधरोत्सङ्ग इति ना-पाभे० । ५. क्रमेण इति अ-पाभे० । ६. -सन्तान- इति ना-पाभे० । ७. प्रियंवदा इति ना-पाभे० । ८. -पर्णामिति ताम् इति अ-पाभे० । ९. तदङ्गं इति ना-पाभे० । १०. साम्येऽभि इति ना-पाभे० । ११. प्रतिगृह्य इति ना-पाभे० ।

अपि क्रियार्थं सुलभं समित्कुशं जलान्यपि स्नान-विधि-क्षमाणि ते।
अपि[1] स्व-शक्त्या तपसि प्रवर्तसे शरीरमाद्यं खलु धर्मसाधनम् ॥३३॥
अपि त्वदावर्जित-वारि-संभृतं प्रवालमासामनुबन्धि वीरुधाम् ।
चिरोज्झिताऽलक्त-कपाटलेन ते तुलां यदारोहति दन्त-वाससा ॥३४॥
अपि[2] प्रसन्नं हरिणेषु ते मनः करस्थ-दर्भ-प्रणयाऽपहारिषु[3] ।
य [4]उत्पलाक्षि प्रचलैर्विलोचनैस्तवाक्षि-[5]सादृश्यमिव प्रयुञ्जते ॥३५॥
यदुच्यते पार्वति पाप-वृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथाहि ते शीलमुदार-दर्शने तपस्विनामप्युपदेशतां गतम् ॥३६॥
विकीर्ण-सप्तर्षि-बलि[6]-प्रहासिभिस्तथा न गाङ्गैः सलिलैर्दिवश्च्युतैः।
यथा त्वदीयैश् चरितैरनाविलैर्महीधरः पावित एष साऽन्वयः ॥३७॥
अनेन धर्मः सविशेषमद्य मे त्रिवर्ग-सारः प्रतिभाति भाविनि ।
त्वया मनोर्निविषयार्थ-कामया यदेक एष प्रतिगृह्य सेव्यते ॥३८॥
प्रयुक्त-सत्कार-विशेषमात्मना न मां परं [7]संप्रतिपत्तुमर्हसि ।
[8]यतः सतां सन्नत-गात्रि संगतं मनीषिभिः साप्तपदीनमुच्यते ॥३९॥
अतोऽत्र किंचिद् भवतीं बहु-क्षमां द्विजाति-भावादुपपन्न-चापलः ।
अयं जनः प्रष्टु-मनास्तपोधने न चेद् रहस्यं प्रतिवक्तुमर्हसि[9] ॥४०॥
कुले प्रसूतिः प्रथमस्य वेधसस्त्रिलोक-सौन्दर्यमिवोदितं[10] वपुः ।
अमृग्यमैश्वर्यसुखं नवं वयस् तपः फलं स्यात् किमतः परं वद ॥४१॥
भवत्यनिष्टादपि नाम दुःसहान् मनस्विनीनां प्रतिपत्तिरीदृशी ।
विचार-मार्ग-प्रहितेन चेतसा न दृश्यते तच्च [11]कृशोदरि त्वयि ॥४२॥
अलभ्य-शोकाभिभवेयमाकृतिर्विमानना [12]सुभ्रु कुतः पितुर्गृहे।
पराऽभिमर्शो न तवास्ति कः करं प्रसारयेत् पन्नग-रत्न-सूचये[13] ॥४३॥

१. अयि इति अ-पाभे०। २. अयि इति अ-पाभे०। ३. प्रणयाप राधिषु इति ना-पाभे०। ४. उत्पलक्षेप च- इति ना-पाभे०। ५. -सापत्न्य इति अ-पाभे०। ६. प्रभा- इति ना अ-पाभे०। ७. सा प्र- इति ना-पाभे०। ८. यदा इति ना-पाभे०। ९. -बोधयिष्यसि इति न-पाभे०, गोपयिष्यसि इति अ-पाभे०। १०. -मिवार्जितं इति ना-पाभे०। ११. तलोदरि इति न-पाभे०। १२. ऊङुतः (४, १, ६६) इति विहित ऊङ्प्रत्ययः क्वचिदूकारान्तादपि भवति। कुत इत्यत्राऽऽह—प्रवृत्तेरिति। आचार्यप्रवृत्तेरित्यर्थः। अत्र सुभ्रूशब्दाद् अप्राणिजातेरित्यादिना ऊङि सति 'अचि श्नुधातुभ्रुवाम्'—इत्यादिनोवङ्-दिशस्याभावान्नदीसंज्ञाऽपि स्यात्। अस्य भ्रूशब्दसम्बन्ध्युवर्णत्वाभावात्। ततश्च 'अम्बार्थ-नद्योर्ह्रस्वः' इति ह्रस्वे सति एङ्ह्रस्वात् सम्बद्धेः (६, १, ६९) इति सुलोपः। ततश्च हे सुभ्रु! इति पदं सिध्यति। ऊङि-त्वसति सुभ्रूरित्येव। ना०। १३. -सूतये इति ना-पाभे०।

किमित्यपास्याऽऽभरणानि यौवने धृतं त्वया वार्धक-शोभि वल्कलम् ।
वद प्रदोषे स्फुट-चन्द्र-तारका[1] विभावरी यद्यरुणाय कल्पते ॥४४॥
दिवं यदि प्रार्थयसे वृथा श्रमः पितुः प्रदेशास् तव देवभूमयः ।
अथोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत् ॥४५॥
निवेदितं निःश्वसितेन सोष्मणा मनस्तु मे संशयमेव गाहते ।
न दृश्यते प्रार्थयितव्य एव ते भविष्यति प्रार्थित-दुर्लभः कथम् ॥४६॥
अहो स्थिरः कोऽपि तवेप्सितो युवा चिराय कर्णोत्पल-शून्यतां गते ।
उपेक्षते यः श्लथ[2]-लम्बिनीर्जटाः कपोल-देशे कलमाग्र-पिङ्गलाः ॥४७॥
मुनि-व्रतैस्त्वामतिमात्र-कर्शितां दिवाकराऽऽप्लुष्ट-विभूषणाऽऽस्पदाम् ।
शशाङ्क-लेखामिव[3] पश्यतो दिवा सचेतसः कस्य मनो न दूयते[4] ॥४८॥
अवैमि सौभाग्य-मदेन वञ्चितं तव प्रियं यश् चतुरावलोकिनः ।
करोति लक्ष्यं[5] चिरमस्य[6] चक्षुषो न वक्त्रमात्मीयमराल-पक्ष्मणः ॥४९॥
कियच् चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाऽऽश्रम-संचितं तपः ।
तदर्धभागेन लभस्व कांक्षितं वरं तमिच्छामि च साधु वेदितुम् ॥५०॥
इति प्रविश्याभिहिताद्वि-जन्मना मनोगतं सा न शशाक शंसितुम् ।
अथो वयस्यां परिपार्श्व-वर्तिनीं[7] विवर्तिताऽनञ्जन-नेत्रमैक्षत ॥५१॥

(सखीप्रतिवचनम्)

सखी तदीया तमुवाच वर्णिनं निबोध साधो तव चेत् कुतूहलम् ।
यदर्थमम्भोजमिवोष्ण-वारणं कृतं तपः साधनमेतया वपुः ॥५२॥
इयं महेन्द्र-प्रभृतीनधिश्रियश् चतुर्दिगीशानवमत्य [8]मानिनी ।
अरूपहार्यं मदनस्य निग्रहात् पिनाक-पाणिं पतिमाप्तुमिच्छति ॥५३॥
असह्यहुंकार-निवर्तितः पुरा पुरारिमप्राप्त-मुखः शिली-मुखः ।
इमां हृदि व्यायत-पातमक्षिणोद् विशीर्णमूर्तेरपि पुष्प-धन्वनः ॥५४॥
तदाप्रभृत्युन्मदना पितुर्गृहे ललाटिका-चन्दन-धूसराऽलका ।
न जातु बाला लभते स्म निर्वृतिं तुषार-संघात-शिला-तलेष्वपि ॥५५॥

१. विनिकीर्णतारका इति ना-पाभे० । विनिकीर्य-इति अ-पाभे० । २. -बन्धिनी इति ना-पाभे० । ३. -रेखामिव इति ना-पाभे० । ४. दीर्यते इति ना-पाभे० । ५. लक्षं इति ना-पाभे० । ६. रविमस्य इति ना, अ-पाभे० । ७. वर्तिनि-इति भ-पाभे० । ८. भामिनी इति ना-पाभे० ।

उपात्त-वर्णे चरिते पिनाकिनः स-वाष्प-कण्ठ-स्खलितैः पदैरियम्।
अनेकशः किन्नरराज-कन्यका वनान्त-संगीत-सखीररोदयत् ॥५६॥
त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत।
क्व नील-कण्ठ व्रजसीत्यलक्ष्यवाग्[1] असत्य-कण्ठार्पित-बाहु-बन्धना ॥५७॥
यदा बुधैः सर्व-गतस्त्वमुच्यसे न वेत्सि भाव-स्थमिमं कथं जनम्।
इति स्व-हस्तोल्लिखितश्च मुग्धया रहस्युपालभ्यत चन्द्र-शेखरः ॥५८॥
यदा च तस्याधिगमे जगत्पतेरपश्यदन्यं न विधिं विचिन्वती।
तदा सहाऽस्माभिरनु-ज्ञया गुरोरियं प्रपन्ना तपसे तपोवनम् ॥५९॥
द्रुमेषु सख्या कृत-जन्मसु स्वयं फलं तपःसाक्षिषु[2] दृष्टमेष्वपि।
नच प्ररोहाऽभिमुखोऽपि दृश्यते मनोरथोऽस्याःशशि-मौलि-संश्रयः ॥६०॥
न वेद्मि स प्रार्थित-दुर्लभः कदा सखीभि[3]रस्रोत्तरमीक्षितामिमाम्।
तपःकृशामभ्युपपत्स्यते सखीं वृषेव सीतां तदवग्रह-क्षताम् ॥६१॥
अगूढ-सद्भावमितीङ्गित-ज्ञया निवेदितो नैष्ठिक-सुन्दरस्तया।
अयीदमेवं परि-हास इत्युमामपृच्छदव्यञ्जित-हर्ष-लक्षणः ॥६२॥

(जटिलपार्वतीसंवादः)

अथाऽग्र-हस्ते मुकुलीकृताङ्गुलौ समर्पयन्ती स्फटिकाऽक्ष-मालिकाम्।
कथञ्चिदद्रेस्तनया मिताऽक्षरं चिर-व्यवस्थापित-वागभाषत ॥६३॥
यथा श्रुतं वेद-विदां वर त्वया जनोऽयमुच्चैःपदलङ्घनोत्सुकः।
तपः किलेदं तदवाप्ति-साधनं मनोरथानामगतिर्न विद्यते ॥६४॥
अथाऽऽह वर्णी विदितो महेश्वरस्तदर्थिनी त्वं [4]पुनरेव वर्तते।
अ-मङ्गलाऽभ्यास-रतिं विचिन्त्य तं तवाऽनुवृत्तिं न च कर्तुमुत्सहे ॥६५॥
अवस्तु-निर्बन्ध-परे कथं नु ते करोऽयमाऽऽमुक्त-विवाह-कौतुकः।
करेण शम्भोर्वलयीकृताऽहिना सहिष्यते तत् प्रथमाऽवलम्बनम् ॥६६॥
त्वमेव तावत् परिचिन्तय स्वयं[5] कदाचिदेते यदि योगमर्हतः।
वधू-दुकूलं कल-हंस-लक्षणं[6] गजाऽजिनं [7]शोणित-बिन्दु-वर्षि च[8] ॥६७॥

१. लक्षवाग् इति वा-पाभे०। २. बद्धमेष्वपि इति ना- पाभे०। ३. रस्रान्तरवीक्षि- इति अ-पाभे०। -रास्रान्तरवीक्षिता- इति ना-पाभे०। ४. पुर एव इति ना-पाभे०। ५. स्वतः इति ना-पाभे०। ६. क्व च हंस- इति ना-पाभे०। च सहंस-इतिअ-पाभे०। ७. क्व चाजि-इति ना-पाभे०। ८. तत् इति न-पाभे०।

चतुष्क-पुष्प-प्रकरावकीर्णयोः परोऽपि को नाम तवाऽनुमन्यते[1] ।
अलक्तकाङ्कानि पदानि पादयोर्विकीर्ण-केशासु परेतभूमिषु ॥६८॥
अयुक्त-रूपं किमतः परं वद त्रिनेत्र-वक्षः सुलभं तवापि यत् ।
स्तन-द्वयेऽस्मिन् हरि-चन्दनाऽऽस्पदे पदं चिता-भस्म-रजः करिष्यति॥६९॥
इयञ्च तेऽन्या पुरतो विडम्बना यदूढया वारण-राज-हार्यया[2] ।
विलोक्य वृद्धोक्षमधिष्ठितं त्वया महा-जनः स्मेर-मुखो भविष्यति ॥७०॥
द्वयं गतं सम्प्रति शोचनीयतां समागम-प्रार्थनया [3]पिनाकिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्र-कौमुदी ॥७१॥
वपुर्विरूपाक्षमलक्ष्य-जन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद् बाल-मृगाक्षि मृग्यते तदस्ति किं व्यस्तमपि त्रि-लोचने॥७२॥
निवर्तयाऽस्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्य-लक्षणा ।
अपेक्ष्यते साधु-जनेन वैदिकी श्मशान-शूलस्य न यूप-सत्क्रिया ॥७३॥

(जटिलभर्त्सनम्)

इति द्विजातौ प्रतिकूल-वादिनि प्रवेपमानाऽधर-लक्ष्य-कोपया ।
विकुञ्चित-[4]भ्रूलतमाहिते[5] तया विलोचने तिर्यगुपान्त-लोहिते ॥७४॥
उवाच चैनं परमार्थतो हरं न वेत्सि नूनं यत एवमात्थ माम् ।
अलोक-सामान्यमचिन्त्य-हेतुकं द्विषन्ति मन्दाश्चरितं महात्मनाम् ॥७५॥
विपत्प्रतीकार-परेण मङ्गलं निषेव्यते भूति-समुत्सुकेन वा ।
जगच्छरण्यस्य निराशिषः सतः किमेभिराशोपहतात्म-वृत्तिभिः ॥७६॥
अ-किञ्चनः सन् प्रभवः स सम्पदां त्रिलोक-नाथः पितृ-सद्म-गोचरः ।
स भीम-रूपः शिव इत्युदीर्यते न सन्ति याथार्थ्य-विदः पिनाकिनः ॥७७॥
विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा ।
कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः ॥७८॥
तदङ्ग-संसर्गमवाप्य कल्पते ध्रुवं चिता-भस्म-रजो विशुद्धये ।
तथाहि नृत्याभिनय-क्रियाच्युतं विलिप्यते मौलिभिरम्बरौकसाम् ॥७९॥

१. -मंस्यते इति ना, अ-पाभे० । २. -भार्यया इति ना-पाभे० । ३. कपालिनः इति अ-पाभे० । ४. निकुञ्चित इति ना-पाभे० । ५. भ्रूलतया तया कृते इति अ-पाभे० ।

असम्पदस्तस्य वृषेण गच्छतः प्रभिन्न-दिग्वारण-वाहनो वृषा ।
करोति पादावुपगम्य मौलिना विनिद्र-मन्दार-रजोऽरुणाङ्गुली ॥८०॥
विवक्षता दोषमपि च्युताऽऽत्मना त्वयैकमीशं प्रति साधु भाषितम् ।
यमामनन्त्यात्म-भुवोऽपि कारणं कथं स लक्ष्य-प्रभवो भविष्यति ॥८१॥
अलं विवादेन यथा श्रुतस्त्वया तथाविधस् तावदशेषमस्तु सः ।
ममाऽत्र भावैक-रसं मनः स्थितं[1] न काम-वृत्तिर्वचनीयमीक्षते ॥८२॥
निवार्यतामालि[2] किमप्ययं वटुः पुनर्विवक्षुः स्फुरितोत्तराऽधरः ।
न केवलं यो महतोऽपभाषते शृणोति तस्यादपि यः स पाप-भाक् ॥८३॥

(तपःफलोदयत्वम्)

इतो गमिष्याम्यथवेति वादिनी चचाल बाला [4]स्तन-भिन्न-वल्कला ।
स्वरूपमास्थाय च तां कृत-स्मितः समाऽऽललम्बे वृष-राज-केतनः॥८४॥
तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
निक्षेपणाय [5]पदमुद्धृतमुद्वहन्ती ।
मार्गाऽचल-व्यतिकराऽऽकुलितेव सिन्धुः
शैलाऽधिराज-तनया न ययौ न तस्थौ ॥८५॥
अद्य प्रभृत्यवनताङ्गि तवाऽस्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्र-मौलौ ।
अह्नाय सा नियम-जं क्लममुत्ससर्ज
क्लेशः फलेन हि पुनर्नवतां विधत्ते[6]॥८६॥

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये पार्वतीतपःफलोदयो नाम पञ्चमः सर्गः ।५।

१. स्थिरं इति ना-पाभे० । २. किमप्यसौ इति ना-पाभे० । ३. महतो विभाषते इति ना-पाभे० । ४. सा च इति ना-पाभे०, गौरी इति अ-पाभे० । ५. -र्निक्षेप एव पदमु० इति ना, अ-पाभे० । ६. पिधत्ते इति ना-पाभे० ।

॥ षष्ठः सर्गः ॥

षष्ठः सर्गः

अथ विश्वाऽऽत्मने गौरी सन्दिदेश मिथः सखीम् ।
दाता मे भू-भृतां नाथः प्रमाणीक्रियतामिति ॥ १ ॥
तया व्याहृत-सन्देशा सा बभौ निभृता प्रिये ।
चूत-यष्टिरिवाऽभ्याशे[1] मधौ परभृतोन्मुखी ॥ २ ॥

(ऋषिस्मरणम्)

स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम् ।
ऋषीञ् ज्योतिर्मयान् सप्त सस्मार स्मर-शासनः ॥ ३ ॥

(ऋषि प्रादुर्भावः)

ते प्रभा-मण्डलैर्व्योम द्योतयन्तस्तपोधनाः ।
सारुन्धतीकाः सपदि प्रादुरासन् पुरः प्रभोः ॥ ४ ॥

(ऋषिवर्णम्)

आप्लुतास्तीर-मन्दार-कुसुमोत्किर-वीचिषु ।
व्योम-गङ्गा-प्रवाहेषु दिङ्नाग-मद-गन्धिषु ॥ ५ ॥
मुक्तायज्ञोपवीतानि बिभ्रतो हैम-वल्कलाः ।
रत्नाक्ष-सूत्राः प्रव्रज्यां कल्प-वृक्षा इवाऽऽश्रिताः ॥ ६ ॥
अधःप्रस्थापिताऽश्वेन समाऽऽवर्जित-केतुना ।
सहस्र-रश्मिना साक्षात्[2] स-प्रणाममुदीक्षिताः ॥ ७ ॥
आसक्त-बाहु-लतया सार्धमुद्धृतया भुवा ।
महावराह-दंष्ट्रायां विश्रान्ताः प्रलयाऽऽपदि ॥ ८ ॥
सर्ग-शेष-प्रणयनाद् विश्वयोनेरनन्तरम् ।
पुरा-तनाः पुरा-विद्भिर्धातार इति कीर्तिताः ॥ ९ ॥

१. -भाश्ये इति ना-पाभे । २. शश्वत् इति ना, अ-पाभे० ।

प्राक्तनानां वि-शुद्धानां परिपाकमुपेयुषाम् ।
तपसामुपभुञ्जानाः फलान्यपि तपस्विनः ॥ १० ॥

(अरुन्धतीवर्णनम्)

तेषां मध्य-गता साध्वी पत्युः पादाऽर्पितेक्षणा ।
साक्षादिव तपःसिद्धिर्बभासे बह्वरुन्धती ॥ ११ ॥
तामगौरव-भेदेन मुनींश् चापश्यदीश्वरः ।
स्त्री-पुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥ १२ ॥
तद्दर्शनादभूच्छम्भोर्भूयान् [1]दाराऽर्थमाऽऽदरः ।
क्रियाणां खलु धर्म्याणां [2]सत्पत्न्यो मूल-कारणम्[3] ॥ १३ ॥
धर्मेणाऽपि पदं शर्वे कारिते पार्वतीं प्रति ।
पूर्वाऽपराध-भीतस्य कामस्योच्छ्वसितं मनः ॥ १४ ॥

(हरस्तुतिः)

अथ ते मुनयः सर्वे मानयित्वा[4] जगद्-गुरुम् ।
इदमूचुरनूचानाः प्रीति-कण्टकित-त्वचः ॥ १५ ॥
यद् ब्रह्म सम्यगाम्नातं यदग्नौ विधिना हुतम् ।
यच्च तप्तं तपस्तस्य वि-पक्वं[5] फलमद्य नः ॥ १६ ॥
यदध्यक्षेण जगतां वयमारोपितास् त्वया ।
मनोरथस्याऽविषयं मनोविषयमात्मनः ॥ १७ ॥
यस्य चेतसि वर्तेथाः स तावत् कृतिनां वरः ।
किं पुनर्ब्रह्मयोनेर्यस्तव चेतसि वर्तते ॥ १८ ॥
[6]सत्यमर्काच् च सोमाच् च परमध्यास्महे पदम् ।
अद्य तूच्चैस्तरं ताभ्यां स्मरणाऽनुग्रहात् तव ॥ १९ ॥
त्वत्सम्भावितमाऽऽत्मानं बहु मन्यामहे वयम् ।
प्रायः प्रत्ययमाऽऽधत्ते स्वगुणेषूत्तमाऽऽदरः ॥ २० ॥
या नः प्रीतिर्विरूपाऽक्ष त्वदनुध्यान-संभवा ।
सा किमाऽऽवेद्यते तुभ्यमन्तरात्माऽसि देहिनाम् ॥ २१ ॥

१. दारक्रियादरः इति ना-पाभे० । २. दाम्पत्यम् इति आ-पाभे० । ३. -साधनम् इति ना, आ-पभे० । ४. पूजयित्वा इति ना-पाभे०, प्रणिपत्य इति अ-पाभे० । ५. -प्यपथं इति नाँ, अ-पाभे० । ६. नित्य-इति ना-पाभे० ।

साक्षाद् दृष्टोऽसि न पुनर्विद्मस् त्वां वयमञ्जसा ।
प्रसीद कथयाऽऽत्मानं न धियां पथि वर्तसे ॥ २२ ॥
किं येन सृजसि व्यक्तमुत येन बिभर्षि तत् ।
अथ विश्वस्य संहर्ता भागः कतम एष ते ॥ २३ ॥
अथवा सुमहत्येषा प्रार्थना देव तिष्ठतु ।
चिन्तितोपस्थितांस्तावश् छाधि नः करवाम किम् ॥ २४ ॥

(हरप्रतिवचनम्)

अथ मौलि-गतस्येन्दोर्विशदैर्दशनांऽशुभिः ।
उपचिन्वन् प्रभां तन्वीं प्रत्याह परमेश्वरः ॥ २५ ॥
विदितं वो यथा स्वार्था न मे काश्चित् प्रवृत्तयः ।
ननु मूर्तिभिरष्टाभिरित्थम्भूतोऽस्मि सूचितः ॥ २६ ॥
सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्वानिव चातकैः ।
अरि-विप्रकृतैर्देवैः प्रसूतिं प्रति याचितः ॥ २७ ॥

(आत्मनिवेदनम्)

अत आहर्तुमिच्छामि पार्वतीमात्म-जन्मने ।
उत्पत्तये[1] हविर्भोक्तुर्यजमान इवाऽरणिम् ॥ २८ ॥
तामस्मदर्थे युष्माभिर्याचितव्यो हिमालयः ।
वि-क्रियायै न कल्पन्ते सम्बन्धाः सदनुष्ठिताः ॥ २९ ॥
उन्नतेन स्थितिमता धुरमुद्वहता भुवः ।
तेन योजित-सम्बन्धं वित्त मामप्यवञ्चितम् ॥ ३० ॥
एवं वाच्यः स कन्यार्थमिति वो नोपदिश्यते ।
भवत्प्रणीतमाऽऽचारमाऽऽमनन्ति हि साधवः ॥ ३१ ॥
आर्याऽप्यरुन्धती तत्र व्यापारं[2] कर्तुमर्हति ।
प्रायेणैवंविधे कार्ये पुरन्ध्रीणां प्रगल्भता ॥ ३२ ॥
तत् प्रयातौषधि-प्रस्थं सिद्धये हिमवत्-पुरम् ।
महा [3]कोशीप्रपातेऽस्मिन् सङ्गमः पुनरेव नः ॥ ३३ ॥

१. उत्पादाय इति ना-पाभे० । २. साहाय्यं इति ना-पाभे० । ३. -कौशी-इति ना-पभेः ।

तस्मिन् संयमिनामाद्ये जाते परिणयोन्मुखे ।
जहुः परिग्रह-व्रीडां प्राजापत्यास्तपस्विनः ॥ ३४ ॥
ततः परममित्युक्त्वा प्रतस्थे मुनि-मण्डलम् ।
भगवानपि सम्प्राप्तः[1] प्रथमोद्दिष्टमाऽऽस्पदम् ॥ ३५ ॥
ते चाऽऽकाशमसिश्यामामुत्पत्य परमर्षयः ।
आसेदुरोपधि-प्रस्थं मनसा [2]सम-रंहसः ॥ ३६ ॥

(ओषधि प्रस्थवर्णनम्)

अलकामति वा[3]ह्येव वसतिं वसु-सम्पदाम् ।
स्वर्गाऽभिष्यन्द-वमनं कृत्वेवोप-निवेशितम् ॥ ३७ ॥
गङ्गास्रोतः परि-क्षिप्तं वप्राऽन्त[4]र्ज्वलितौषधि ।
[5]बृहन् मणिशिलासालं गुप्तावपि मनोहरम् ॥ ३८ ॥
[6]जित-सिंह-भया नागा यत्राऽश्वा बिलयोनयः ।
[7]यक्षाः किम्पुरुषाः पौरा योषितो वन-देवताः ॥ ३९ ॥
शिखराऽऽसक्त-मेघानां व्यज्यन्ते यत्र [8]वेश्मनाम् ।
अनुगर्जित-सन्दिग्धाः करणैर्मु[9]रज-स्वनाः ॥ ४० ॥
यत्र कल्प-द्रुमैरेव विलोल-विटपांऽशुकैः ।
गृह-यन्त्र-पताकाश्रीरपौराऽऽदरनिर्मिता ॥ ४१ ॥
यत्र स्फटिक-हर्म्येषु नक्तमाऽऽपान-भूमिषु ।
ज्योतिषां प्रतिबिम्बानि प्राप्नुवन्त्युपहारताम् ॥ ४२ ॥
यत्रौषधि-प्रकाशेन नक्तं दर्शित-सञ्चराः ।
अनाभिज्ञास्तमिस्राणां दुर्दिनेष्वभिसारिकाः ॥ ४३ ॥
यौवनाऽन्तं वयो यस्मिन्नान्तकः[10] कुसुमाऽऽयुधात्[11] ।
[12]रति-खेद-समुत्पन्ना निद्रा संज्ञाऽऽविपर्ययः ॥ ४४ ॥
भ्रूभेदिभिः स-कम्पोष्ठैर्ललिताऽङ्गुलि-तर्जनैः ।
यत्र कोपैः कृताः स्त्रीणा[13]माप्रसादार्थिनः प्रियः ॥ ४५ ॥

१. संक्रान्तः इति ना, आ-पाभे० । २. तुल्य-इति अ-पाभे० । ३. वाह्यै-मुद्रितपुस्तक पाभे० । ४. ज्वलितौ-इति ना-पाभे० । ५. ज्वलन्मणि-इति ना-पाभे० । ६. वीत-इति ना-पाभे० । ७. यक्षकिम्पुरुषः इति ना-पाभे० । ८. वेश्मसु इति ना-पाभे० । ९. -रव-इति ना-पाभे० । १०. -तङ्कः इति ना-पाभे०, -नङ्गः इति अ-पाभे० । ११. -षः इति ना, अ-पाभे० । १२. रतिः खेदसमुत्थानम् इति अ-पाभे० । १३. मग्रसा-इति ना-पाभे० ।

संतानक-तरुच्छायाऽऽसुप्त-विद्याधराऽध्वगम् ।
यस्य चोपवनं बाह्यं गन्धवद् [1]गन्ध-मादनम् ॥४६॥

(ऋषिणां हिमालयावतारः)

[2]अथ ते मुनयो दिव्याः प्रेक्ष्य हैमवतं पुरम् ।
स्वर्गाऽभि[3]संधि-सुकृतं कञ्चनामिव मेनिरे ॥४७॥
ते सद्मनि गिरेर्वेगादुन्मुखद्वाःस्थ-वीक्षिताः ।
[4]अवतेरुर्जटाभारैर्लिखिताऽनलनिश्चलैः ॥४८॥
गगनादवतीर्णा सा यथावृद्ध-पुरस्सरा ।
तोयान्तर्भास्करालीव रेजे मुनि-परम्परा ॥४९॥
तानर्घ्यानर्घ्यमादाय दूरात् प्रत्युद्ययौ गिरिः ।
नमयन् सार-गुरुभिः पाद-न्यासैर्वसुंधराम् ॥५०॥

(हिमालयप्रार्थना)

धातु-ताम्राऽधरः प्रांशुर्देवदारु-बृहद्भुजः ।
प्रकृत्यैव शिलोरस्कः सु-व्यक्तो हिमवानिति ॥५१॥
विधि-प्रयुक्त-सत्कारैः स्वयं मार्गस्य दर्शकः ।
स तैराक्रामयामास शुद्धाऽन्तं शुद्ध-कर्मभिः ॥५२॥
तत्र वेत्राऽऽसनासी[5]नान्-कृताऽऽसन-परिग्रहः ।
इत्युवाचेश्वरान् वाचं [6]प्राञ्जलिर्भूधरेश्वरः ॥५३॥
अपमेघोदयं वर्षमदृष्ट-कुसुमं फलम् ।
अतर्कितोपपन्नं वो दर्शनं प्रतिभाति मे ॥५४॥
मूढं बुद्धमिवाऽऽत्मानं [7]हैमीभूतमिवाऽऽयसम् ।
भूमेर्दिवमिवाऽऽरूढं मन्ये भवदनुग्रहात् ॥५५॥
अद्य-प्रभृति [8]भूतानाम[9]धि-गम्योऽस्मि शुद्धये ।
यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्र-चक्षते ॥५६॥

१. सुगन्धिर्गन्धमादनः इति ना-पाभे०, सुगन्धि-इति अ-पाभे० । २. 'तत् कान्तं' इति ना-पाभे० । ३. 'सन्धिं सुकृतां' इति ना-पाभे० । ४. 'अवपेतुः' इति ना-पाभे० । ५. 'अनासन-' इति ना-पाभे० । ६. '-लिः पृथिवीधरः' इति ना, अ-पाभे० । ७. '-कृत-' इति ना-पाभे० । ८. 'मर्त्या-' इति ना-पाभे० । ९. 'भि-' इति ना-पाभे० ।

अवैमि पूतमाऽऽत्मानं द्वयेनैव द्विजोत्तमाः ।
मूर्ध्नि गङ्गा-प्रपातेन धौतपादाऽम्भसा च वः ॥५७॥
जङ्गमं [1]प्रैष्य-भावे वः स्थावरं चरणाऽङ्कितम् ।
विभक्ताऽनुग्रहं मन्ये [2]द्विरूपमपि मे वपुः ॥५८॥
भवत्संभावनोत्थाय परितोषाय मूर्च्छते ।
अपि व्याप्त-दिगन्तानि नाऽङ्गानि प्रभवन्ति मे ॥५९॥
न केवलं दरीसंस्थं भास्वतां दर्शनेन वः ।
अन्तर्गतमपास्तं मे रजसोऽपि परं तमः ॥६०॥
कर्तव्यं वो न पश्यामि स्याच् चेत् किं नोपपद्यते ।
[3]मन्ये मत्पावनायैव प्रस्थानं भवतामिह[4] ॥६१॥
तथापि तावत् कस्मिश्चिदाज्ञां मे दातुमर्हथ ।
विनियोग-प्रसादा हि किंकराः प्रभविष्णुषु ॥६२॥
एते वयममी दाराः कन्येयं कुल-जीवितम् ।
ब्रूत येनात्र वः कार्यमनास्था बाह्य-वस्तुषु ॥६३॥
इत्यूचिवांस्तमेवाऽर्थं [5]गुहा-मुख-विसर्पिणा ।
द्विरिव प्रति-शब्देन व्याजहार हिमालयः ॥६४॥

(अङ्गिरःप्रतिवचनम्)

अथाऽङ्गिरसमग्रण्यमुदाहरण-वस्तुषु ।
ऋषयो नोदयामासुः प्रत्युवाच स भूधरम् ॥६५॥
उपपन्नमिदं सर्वमतः परमपि त्वयि ।
मनसः शिखराणां स सदृशी ते समुन्नतिः ॥६६॥
स्थाने त्वां स्थावराऽऽत्मानं विष्णुमाहुस्तथाहि ते ।
चराचराणां भूतानां कुक्षिराधारतां गतः ॥६७॥
गामधास्यत्कथं नागो मृणाल[7]मृदुभिः फणैः ।
आ[8] रसातलमूलात् त्वमवाऽलम्बिष्यथा न चेत् ॥६८॥

१. 'प्रैष्यपक्षे' इति ना-पाभे० । २. 'द्वैरूप्यं तेन मे कृतम्' इति ना, अ-पाभे० । ३. 'शङ्के' इति ना-पाभे० । ४. '-दम्' इति ना-पाभे० । ५. 'दरी-' इति ना, अ-पाभे० । ६. '-ऋषयश्चोदमासुः' इति ना-पाभे० । ७. सदृशैः इति ना, अ-पाभे० । ८. आङ् पंचमी-कर्मप्रवचनीयः ।

अच्छिन्नाऽमल-संतानाः समुद्रो[1]र्म्यनिवारिताः ।
पुनन्ति [2]लोकान् पुण्यत्वात् कीर्तयः सरितश्च ते ॥६९॥

यथैव श्लाघ्यते गङ्गा पादेन परमेष्ठिनः ।
प्रभवेण द्वितीयेन तथैवोच्छ्रिरसा त्वया ॥७०॥

तिर्यगूर्ध्वमधस्ताच् च व्यापको महिमा हरेः ।
त्रिविक्रमोद्यतस्यासीत् स तु स्वाभाविकस्तव ॥७१॥

यज्ञ-भाग-भुजां मध्ये पदमा[3]तस्थुषा त्वया ।
उच्चैर्हिरण्मयं शृङ्गं सुमेरोर्वितथीकृतम् ॥७२॥

काठिन्यं स्थावरे काये [4]भवता सर्वमर्पितम् ।
इदन्तु ते [5]भक्ति-नम्रं सतामाराधनं वपुः ॥७३॥

[6]तदाऽऽगमनकार्यं नः शृणु कार्यं तवैव तत् ।
श्रेयसामुपदेशात् तु वयमत्रांऽश-भागिनः ॥७४॥

(हरप्रार्थना कथनम्)

अणिमाऽऽदिगुणोपेतमस्पृष्ट-पुरुषाऽन्तरम् ।
शब्दमीश्वर इत्युच्चैः सार्धचन्द्रं बिभर्ति यः ॥७५॥

कल्पितान्योन्य-सामर्थ्यैः पृथिव्यादिभिराऽऽत्मभिः ।
[7]येनेदं ध्रियते विश्वं धुर्यैर्यानमिवाऽध्वनि ॥७६॥

योगिनो यं विचिन्वन्ति क्षेत्राऽभ्यन्तर-वर्तिनम् ।
अनावृत्ति-भयं यस्य पदमाहुर्मनीषिणः ॥७७॥

स ते दुहितरं साक्षात् साक्षी विश्वस्य [9]कर्मणाम् ।
वृणुते वरदः शम्भुरस्मत्[8] [10]संक्रामितैः पदैः ॥७८॥

तमर्थमिव भारत्या सुतया योक्तुमर्हसि ।
अ-शोच्या हि पितुः कन्या सद्-भर्तृ-प्रति-पादिता ॥७९॥

१. -र्मिनि इति ना, अ-पाभे० । २. लोकं इति ना, अ-पाभे० । ३. क्रम्य तस्थुषा इति ना-पाभे० । ४. भवतः इति ना-पाभे० । ५. भक्तिनम्रमर्हदारा-इति ना-पाभे० । ६. य- इति ना-पाभे० । ७. यस्येदं इति ना-पाभे० । ८. व्यक्तं इति ना, अ-पाभे० । ९. कर्मणः इति ना, अ-पाभे० । १०. संक्रमितैः इति ना-पाभे० ।

[1]यावन्त्येतानि भूतानि स्थावराणि चराणि च ।
मातरं [2]कल्पयन्त्वेनामीशो हि जगतः पिता ॥८०॥
प्रणम्य शिति-कण्ठाय विबुधास् तदनन्तरम् ।
चरणौ रञ्जय[3]न्त्वस्याश् चूडा-मणि-मरीचिभिः॥८१॥
उमा वधूर्भवान् दाता याचितार इमे वयम् ।
वरः शम्भुरलं ह्येष त्वत्कुलोद्भूतये विधिः ॥८२॥
अ-स्तोतुः स्तूयमानस्य वन्द्यस्याऽनन्य-वन्दिनः।
सुतासम्बन्ध-विधिना भव विश्वगुरोर्गुरुः ॥८३॥
एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।
लीला-कमल-पत्राणि गणयामास पार्वती ॥८४॥
शैलः सम्पूर्ण-कामोऽपि मेना-मुखमुदैक्षत ।
प्रायेण गृहिणी[4]नेत्राः कन्याऽर्थेषु कुटुम्बिनः ॥८५॥
[5]मेने मेनाऽपि तत्सर्वं पत्युः कार्यमभीप्सितम् ।
भवन्त्यव्यभि-चारिण्यो भर्तुरिष्टे पति-व्रताः ॥८६॥

(उमाप्रदानम्)

इदमत्रोत्तरं न्याय्यमिति बुद्ध्या विमृश्य सः ।
आददे वचसामन्ते मङ्गलाऽलंकृतां सुताम् ॥८७॥
एहि विश्वाऽऽत्मने वत्से भिक्षाऽसि परिकल्पिता।
अर्थिनो मुनयः प्राप्तं गृहमेधिफलं मया ॥८८॥
एतावदुक्त्वा तनयामृषीनाऽऽह महीधरः ।
इयं नमति वः सर्वास् त्रिलोचन-वधूरिति ॥८९॥
ईप्सिताऽर्थक्रियोदारं तेऽभिनन्द्य गिरेर्वचः ।
आशीर्भिरेधयामासुः पुरःपाकाभिरम्बिकाम् ॥९०॥
तां प्रणामाऽऽदरस्रस्तजाम्बूनद-वतंसकाम् ।
अङ्कमारोपयामास लज्जमानामरुन्धती ॥९१॥

१. यावद्धयानि इति ना-पाभे० । २. कल्पयन्त्य- इति ना-पाभे० । ३. -न्त्यस्या-इति ना-पाभे० । ४. तन्त्राः इति ना-पाभे० । ५. श्लोकोऽयं ना, अ पुस्तकयोर्न दृश्यते ।

[1]तन्मातरञ्चाऽश्रु-मुखीं दुहितृ-स्नेह-विक्लवाम् ।
वरस्यानन्य-पूर्वस्य वि-शोकामकरोद् गुणैः ॥९२॥

(विवाहतिथिनिश्चयः)

वैवाहिकीं तिथिं पृष्टास्तत्क्षणं हर-बन्धुना ।
ते त्र्यहादूर्ध्वमाख्याय [2]चेरुश् चीर-परिग्रहाः ॥९३॥
ते हिमालयमामन्त्र्य पुनः प्राप्य[3] च शूलिनम् ।
सिद्धञ्चाऽस्मै निवेद्याऽर्थं तद् विसृष्टाः खमुद्ययुः ॥९४॥
पशु-पतिरपि तान्यहानि कृच्छ्रादगमयदद्रि-सुता-समागमोत्कः ।
कमपरमवशं न वि-प्र-कुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः ॥९५॥

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये उमाप्रदानो नाम षष्ठः सर्गः ।६।

१. तां इति ना-पाभे । २. चेलु-इति ना-पाभे । ३. प्रेक्ष्य इति ना-पाभे० ।

॥ सप्तमः सर्गः ॥

सप्तमः सर्गः

(विवाहदीक्षानुष्ठानम्)

अथौषधीनामधिपस्य वृद्धौ तिथौ च जामित्र-गुणाऽन्वितायाम् ।
समेत-बन्धुर्हिमवान् सुताया विवाह-दीक्षा-विधिमन्वतिष्ठत् ॥१॥

(विवाहौत्सुक्यम्)

वैवाहिकैः कौतुक-संविधानैर्गृहे गृहे व्यग्र-पुरन्ध्रि-वर्गम् ।
आसीत् पुरं सानुमतोऽनुरागादन्तःपुरञ् चैककुलोपमेयम् ॥२॥
सन्तानकाऽऽकीर्ण-महापथं तच् चीनांशुकैः कल्पित-केतु-मालम् ।
[1]भासोज्ज्वलत् काञ्चन-तोरणा[2]नां स्थानाऽन्त[3]रं स्वर्ग इवाऽऽबभासे ॥३॥
एकैव सत्यामपि पुत्र-पङ्क्तौ चिरस्य[4]दृष्टेव मृतोत्थितेव ।
[5]आसन्न-पाणि-ग्रहणेति पित्रोरुमा विशेषोच्छ्वसितं[6] बभूव ॥४॥
अङ्काद् ययावङ्कमुदीरिताऽऽशीः सा मण्डनात् मण्डनमन्वभुङ्क्त ।
सम्बन्धि-भिन्नोऽपि गिरेः कुलस्य स्नेहस्तदेकायतनं जगाम ॥५॥
मैत्रे मुहूर्ते शश-लाञ्छनेन योगं गतासूत्तर-फल्गुनीषु ।
तस्याः [7]शरीरे प्रतिकर्म चक्रुर्बन्धुस्त्रियो याः पति-पुत्रवत्यः ॥६॥
सा गौर-सिद्धार्थनिवेशवद्भिर्दूर्वा-प्रवालैः प्रतिभिन्न-शोभम् ।
निर्नाभि-कौशेयमुपात्त-बाणमभ्यङ्गनेपथ्यमलञ्चकार ॥७॥
बभौ च सम्पर्कमुपेत्य बाला [8]नवेन दीक्षा-विधि-सायकेन ।
करेण भानोर्बहुलाऽवसाने सन्धुक्ष्यमाणेव शशाङ्क-रेखा ॥८॥

१. 'भासा ज्वलत्' इति ना, अ-पाभे० । २. 'ङ्क' इति ना-पाभे० । ३. 'रे' इति ना-पाभे० ।
४. 'दृष्टेरमृ' इति अ-पाभे० । ५. 'उपोढ-' इति ना-पाभे० । ६. 'ता' इति ना-पाभे० ।
७. 'शरीरग्र' इति ना-पाभे० । ८. 'उन्नीवि' इति ना-पाभे० । ९. 'विवाह' इति ना-पाभे० ।

तां लोध्रकल्केन हृताङ्गतैलामाश्यानकालेयकृताङ्गरागाम् ।
वासो वसानामभिषेकयोग्यं नार्यश्चतुष्काभि[1]मुखं व्यनैषुः ॥९॥
विन्यस्त-वैदूर्य-शिलातलेऽस्मि [2]न्नाबद्ध-मुक्ता फल-भवित[4]चित्रे ।
आवर्जिताष्टापदकुम्भतोयैः सतूर्यमेनां स्नपयाम्बभूवुः ॥१०॥
सा मङ्गल-स्नान-विशुद्ध-गात्री गृहीत[5]वत्युद्गमनीयवस्त्रम्[6] ।
निर्वृ[7]त्तपर्जन्यजलाभिषेका प्रफुल्लकाशा वसुधेव रेजे ॥११॥
तस्मात् प्रदेशाच्च वितानवन्तं युक्तं मणिस्तम्भचतुष्टयेन ।
पतिव्रताभिः परिगृह्य निन्ये क्लृप्तासनं कौतुकवेदिमध्यम् ॥१२॥
तां प्राङ्मुखीं तत्र निवेश्य तन्वीं क्षणं व्यलम्बन्त पुरोनिषण्णाः ।
भूतार्थशोभाह्रियमाणनेत्राः प्रसाधने सन्निहितेऽपि नार्यः ॥१३॥
धूपोष्मणा त्याजितमार्द्रभावं केशान्तमन्तःकुसुमं तदीयम् ।
पर्याक्षिपत् काचिदुदारबन्धं दूर्वावता पाण्डुमधूकदाम्ना ॥१४॥
[8]विन्यस्तशुक्लागुरु चक्रुरङ्गं गोरोचनापत्रविभक्तमस्याः ।
सा चक्रवाकाङ्कितसैकतायास्त्रिस्रोतसः कान्तिमतीत्य तस्थौ ॥१५॥
[9]लग्नद्विरेफं परिभूय पद्मं समेघलेखं[10] शशिनश्च बिम्बम् ।
तदाननश्रीरलकैः प्रसिद्धैश्चिच्छेद सादृश्य-कथा-प्रसङ्गम् ॥१६॥
कर्णार्पितो लोध्र-कषाय-रूक्षे गोरोचना [11]क्षेपनितान्तगौरे ।
तस्याः कपोले परभागलाभाद् बबन्ध चक्षूंषि यव-प्ररोहः ॥१७॥
रेखाविभक्तः सुविभक्तगात्र्याः किञ्चिन्मधूच्छिष्टविमृष्टरागः ।
कामप्यभिख्यां स्फुरितैरपुष्यदासन्नलावण्यफलोऽधरोष्ठः ॥१८॥
पत्युः शिरश्चन्द्रकलामनेन स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशीर्माल्येन तां निर्वचनं जघान ॥१९॥
तस्याः सुजातोत्पल-पत्र-कान्ते प्रसाधिकाभिर्नयने [12]नि-रीक्ष्य ।
न चक्षुषोः कान्ति-विशेष-बुद्धया कालाञ्जनं मङ्गलमित्युपात्तम् ॥२०॥

१. 'मुखीम' इति त्रा-पाभे० । २. 'न्नावि' इति ना-पाभे० । ३. 'कृत' इति ना-पाभे० । ४. 'लख' इति ना-पाभे० । ५. 'प' इति मुद्रितपुस्तकपाठः, 'प्र' इति अ-पाभे० । ६. 'स्वा' मुद्रितपुस्तक पाठः । ७. 'नित्रृ' इति ना-पाभे० । ८. 'प्रसन्न' इति ना-पाभे० । ९. 'लीन इति ना-पाभे० । १०. 'लेशं' इति ना-पाभे० । ११. 'भेद' इति ना-पाभे०, 'भङ्ग' इति अ-पाभे० । १२. 'समीक्ष्य' इति ना-अ पाभे० ।

सा सम्भवद्भिः कुसुमैर्लतेव ज्योतिर्भिरुद्यद्भिरिव त्रि-यामा ।
सरिद् विहङ्गैरिव लीयमानैरामुच्यमानाऽऽभरणा चकाशे ॥२१॥

आत्मानमालोक्य च शोभमानमादर्श-बिम्बे स्तिमिताऽऽयताऽक्षी ।
हरोपयाने त्वरिता बभूव स्त्रीणां प्रियाऽलोक-फलो हि वेशः ॥२२॥

अथाऽङ्गुलिभ्यां हरि-तालमार्द्रं[1] माङ्गल्यमादाय मनः शिलाञ्च ।
कर्णाऽवसक्तामल-दन्त-पत्रं माता तदीयं मुख[2]मुन्नमय्य ॥२३॥

उमा-स्तनोद्भेदमनु-प्रवृद्धो मनोरथो यः प्रथमं बभूव ।
तमेव मेना दुहितुः कथञ्चिद् विवाह-दीक्षा-तिलकञ् चकार ॥२४॥

बबन्ध चाऽस्राकुल-दृष्टिरस्याः स्थानाऽन्तरे कल्पित-सन्निवेशम् ।
धात्र्यङ्गुलीभिः प्रतिसार्यमाणमूर्णा-मयं कौतुक-हस्त-सूत्रम् ॥२५॥

क्षीरोद-वेलेव-सफेन-पुञ्जा पर्याप्त-चन्द्रेव शरत् त्रियामा ।
नवं[3]नव-क्षौम-निवासिनी सा भूयो बभौ दर्पणमादधाना ॥२६॥

तामर्चिताभ्यः कुल-देवताभ्यः कुल-प्रतिष्ठां प्रणमय्य माता ।
अकारयत् कारयितव्य-दक्षा क्रमेण पाद-ग्रहणं सतीनाम् ॥२७॥

अखण्डितं प्रेम लभस्व पत्युरित्युच्यते ताभिरुमा स्म नम्रा ।
तया तु तस्याऽर्धशरीर[4]-भाजा पश्चात्-कृताः स्निग्ध-जनाऽऽशिषोऽपि॥२८॥

इच्छाविभूत्योरनु-रूपमद्रिस्तस्याः कृती कृत्यमशेषयित्वा ।
सभ्यः सभायां सुहृदास्थितायां तस्थौ वृषाङ्काऽऽगम[5]न-प्रतीक्षः ॥२९॥

तावद् भवस्याऽपि कुबेर-शैले तत्-पूर्व-पाणिग्रहणाऽनुरूपम् ।
प्र-साधनं मातृभिराद्दृताभिर्न्यस्तं पुरस्तात् पुर-शासनस्य ॥३०॥

तद्गौरवान् मङ्गल-मण्डन-श्रीः सा पस्पृशे केवलमीश्वरेण ।
[6]स एव वेशः परिणेतुरिष्टं भावाऽन्तरं तस्य विभोः प्रपेदे[7] ॥३१॥

बभूव भस्मैव सिताऽङ्ग-रागः कपालमेवामल-शेखर-श्रीः ।
उपान्त-भागेषु च रोचनाऽङ्को [8]गजाजिनस्यैव दुकूल-भावः ॥३२॥

१. 'म' इति ना-पाभे० । २. 'मुन्निाय' इति नापाभे० । ३. 'नवं' इति अ-पाभे० । ४. -लाभात्-इति ना०, अ-पाभे० । ५. -नं प्रतीक्ष्यइति ना-पाभे० । ६. स्वभाववेषः इति ना, अ पाभे० । ७. तु० शांगृ १,१२ । ८. -सिंहा-इति ना-पाभे० ।

शङ्कान्तर-द्योति विलोचनं यदन्तर्निविष्टा[1]मल-पिङ्ग-तारम् ।
सान्निध्य-पक्षे हरितालमय्यास्तदेव जातं तिलकऽक्रियायाः ॥३३॥
यथा-प्रदेशं भुजगेश्वराणां करिष्यतामाऽऽभरणाऽन्तरत्वम् ।
शरीर-मात्रं वि-कृतिं प्र-पेदे तथैव तस्थुः फण-रत्न-शोभाः ॥३४॥
दिवाऽपि निष्ठ्यूत-मरीचि-भासा बाल्यादनाविष्कृत-लाञ्छनेन ।
चन्द्रेण नित्यं प्रतिभिन्न-मौलेश् चूडामणेः किं ग्रहणं हरस्य ॥३५॥
इत्यद्भुतैक-प्रभवः प्रभावात् प्रसिद्ध-नेपथ्य-विधेर्विधाता ।
आत्मानमासन्न-गणोपनीते [2]खड्गे [3]निषक्त-प्रतिमं ददर्श ॥३६॥

(हरप्रस्थानम्)

स गोपतिं नन्दि-भुजाऽवलम्बी शार्दूल-चर्माऽन्तरितोरु-पृष्ठम् ।
तद्भक्ति-संक्षिप्त-बृहत्प्रमाणमारुह्य कैलासमिव प्र-तस्थे ॥३७॥
तं मातरो देवमनुव्रजन्त्यः स्ववाहन-क्षोभ-चला-वतंसाः ।
मुखैः प्रभा-मण्डल[4]रेणु-गौरैः पद्माकरं[5] चक्रुरिवाऽन्तरिक्षम् ॥३८॥
तासाञ्च च पश्चात् कनक-प्रभाणां काली कपालाऽऽभरणा चकाशे ।
बलाकिनी नील-जयोदरा[6]जो दूरं पुरःक्षिप्त-शत-ह्रदेव ॥३९॥
ततो गणैः शूलभृतः पुरोगैरुदीरितो मङ्गल-तूर्य-घोषः ।
विमान-शृङ्गाण्यव-गाहमानः शशंस सेवाऽवसरं सुरेभ्यः ॥४०॥
उपाऽऽददे तस्य सहस्र-रश्मिस् त्वष्ट्रा नवं निर्मितमात-पत्रम् ।
स तद्दुकूलादविदूर-मौलिर्बभौ पतद्गङ्ग इवोत्तमाऽऽङ्गे ॥४१॥
मूर्त्ते च गङ्गा-यमुने तदानीं स-चामरे देवमसेविषाताम् ।
समुद्रगारूप-विपर्ययेऽपि सहंस-पाते इव लक्ष्यमाणे ॥४२॥
तमभ्यगच्छत् [7]प्रथमो विधाता श्री-वत्स-लक्ष्मा पुरुषश् च[8]साक्षात् ।
जयेति वाचा महिमानमस्य संवर्धयन्तौ हविषेव वह्निम् ॥४३॥
एकैव मूर्त्तिर्बिभिदे त्रिधा सा सामान्यमेषां प्रथमाऽवरत्वम् ।
विष्णोर्हरस्तस्य हरिः कदाचिद् वेधास् तयोस्तावपि धातुराद्यौ ॥४४॥

१. -नल-इति ना-पाभे० । २. टङ्के इति ना०-पाभे० । ३. -निषिल-इति ना, अ-पाभे० ।
४. -राजि-इति ना-पाभे० । ५. -री-इति ना, अ-पाभे । ६. -जिर्दूर इति ना, अ-पाभे० ।
७. प्रथमं इति अ-पाभे० । ८. पश्चात् इतिअ-पाभे० ।

तं लोक-पालाः पुरुहूत-मुख्याः श्री-लक्षणोत्सर्ग-विनीत-वेशाः ।
दृष्टि-प्रदाने कृत-नन्दि-संज्ञास् तद्दर्शिताः प्राञ्जलयः प्रणेमुः ॥४५॥

कम्पेन मूर्ध्नः शत-पत्र-योनिं वाचा हरिं वृत्रहणं स्मितेन ।
आलोक-मात्रेण सुरानशेषान् सम्भावयामास यथा-प्रधानम् ॥४६॥

तस्मै जयाशीः ससृजे पुरस्तात् सप्तर्षिभिस् तान् स्मित-पूर्वमाह ।
विवाह-यज्ञे विततेऽत्र यूयमध्वर्यवः पूर्ववृता मयेति ॥४७॥

विश्वावसु-प्राग्र [1]हरैः प्रवीणैः सङ्गीयमानत्रिपुरा[2] वदानः ।
अध्वानमध्वन्त-विकार-लङ्घ्य[3]स् ततार ताराधिप-खण्ड-धारी ॥४८॥

खे खेल-गामी तमुवाह वाहः सशब्द-चामीकर-किङ्किणीकः ।
तटाऽभि-घातादिव लग्न-पङ्के [4]धुन्वन् मुहुः प्रोतघने विषाणे ॥४९॥

स प्रापदप्राप्त-पराभियोगं नगेन्द्रगुप्तं नगरं मुहूर्त्तात् ।
पुरो[5]विलग्नैर्हर-दृष्टि-पातैः सुवर्ण-सूत्रैरिव कृष्यमाणः[6] ॥५०॥

तस्योपकण्ठे घन-नील-कण्ठः कुतूहला दुन्मुख-पौर-दृष्टः ।
[7]स्व-बाण-चिह्नादवतीर्य मार्गादासन्न-भू-पृष्ठमियाय देवः ॥५१॥

तमृद्धिमद्-बन्धु-जनाधिरूढैर् वृन्दैर्गजानां गिरि-चक्र-वर्ती ।
प्रत्युज्जगामाऽऽगमन-प्रतीतः प्रफुल्ल-वृक्षैः कटकैरिव स्वैः ॥५२॥

वर्गावुभौ देव-महीधराणां द्वारे पुरस्योद्घटिताऽपिधाने ।
समीयतुर्दूर-विसर्पि-घोषौ भिन्नैकसेतू पयसामिवोघौ ॥५३॥

ह्रीमानभूद् भूमिधरो हरेण त्रैलोक्य-वन्द्येन कृत-प्रणामः ।
पूर्वं महिम्ना स हि तस्य [8]दूरमावर्जितं नाऽऽत्मशिरो विवेद ॥५४॥

(हरस्वागतम्)

स प्रीति-योगाद् विकसन्मुख-श्रीर्जामातुरग्रेसरतामुपेत्य ।
प्रावेशयन् मन्दिरमृद्धमेनमागुल्फ [9]कीर्णापण-मार्ग-पुष्पम् ॥५५॥

१. -सरै- इति ना-पाभे० । २. -पदानः इति ना, अ-पाभे० । ३. -ङ्घ्यां तता इति अ-पाभे० ।
४. धून्वन् इति ना-पाभे० । ५. -ऽव- इति ना-पाभे० । ६. -णम् इति ना-पाभे० । ७. स्ववाह्-
इति ना, अ-पाभे० । ८. दूरादावर्जितं इति ना-पाभे० । ९. -गाढार्पितमा इति ना-पाभे० ।

(पुरसुन्दरीविचेष्टितानि)

तस्मिन्[1] मुहूर्ते पुर-सुन्दरीणामीशान-संदर्शन-लालसानाम् ।
प्रासाद-मालासु बभूवुरित्थं त्यक्तान्य-कार्याणि विचेष्टितानि ॥५६॥
आलोक-मार्गं सहसा व्रजन्त्या कयाचिदुद्वेष्टन-वान्त-माल्यः ।
बन्धुं न संभावित एव तावत् करेण रुद्धोऽपि च केश-[2]पाशः ॥५७॥
प्रसाधिकाऽऽलम्बितमग्रपादमाक्षिप्य काचिद् द्रव-रागमेव ।
उत्सृष्ट-लीलागतिराऽऽ गवाक्षादलक्तकाऽङ्का पदवीं ततान ॥५८॥
विलोचनं दक्षिणमञ्जनेन सम्भाव्य तद् वञ्चित-वाम-नेत्रा ।
तथैव वातायन-सन्निकर्षं ययौ शलाकामपरा वहन्ती ॥५९॥
जालान्तर-प्रेषित-दृष्टिरन्या प्रस्थान-भिन्नां न बबन्ध नीवीम् ।
नाभि-प्रविष्टाऽऽभरण-प्रभेण हस्तेन तस्थाववलम्ब्य वासः ॥६०॥
अर्धाचिता सत्वरमुत्थितायाः पदे पदे दुर्निमिते गलन्ती ।
कस्याश्चिदासीद् रसना तदानीमङ्गुष्ठ-मूलार्पित-सूत्र-शेषा ॥६१॥
तासां मुखैरासव-गन्ध-गर्भैर्व्याप्ताऽन्तराः सान्द्र-कुतूहलानाम् ।
विलोल-नेत्रभ्रमरैर्गवाक्षाः सहस्र-पत्राऽऽ[3]भरणा इवाऽऽसन् ॥६२॥
तावत् पताकाऽऽकुलमिन्दु-मौलिरुत्तोरणं राज-पथं प्रपेदे ।
प्रासाद-शृङ्गाणि दिवाऽपि कुर्वञ्ज्योत्स्नाभिषेकद्विगुण-द्युतीनि ॥६३॥
तमेकदृश्यं नयनैः पिबन्त्यो नार्यो न जग्मुर्विषयाऽन्तराणि ।
तथाहि शेषेन्द्रिय-वृत्तिरासां [4]सर्वाऽऽत्मना चक्षुरिव प्रविष्टा ॥६४॥
स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयाऽपि तप्तम् ।
या दास्यमप्यस्य लभेत नारी सा स्यात् कृतार्था किमुताऽङ्कशय्याम् ॥६५॥
[5]परस्परेण स्पृहणीय-शोभं नचेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन् द्वये रूप-विधान-यत्नः पत्युः प्रजानां विफलोऽभविष्यत् ॥६६॥
न नूनमारूढ-रुषा शरीरमनेन दग्धं कुसुमाऽऽयुधस्य ।
[6]व्रीडादमुं देवमुदीक्ष्य मन्ये सन्न्यस्त-देहः स्वयमेव कामः ॥६७॥

१. तु० सस्थ० रघु० ७।५-१६ । २. -हस्तः इति ना-पाभे० । ३. -वरणा इति ना-पाभे० । ४. विनोपघातेन जडीबभूव इति ना-पाभे० । ५. श्लोकोऽयं ना-पुस्तके नास्ति । ६. व्रीला- इति ना-पाभे० ।

अनेन सम्बन्धमुपेत्य दिष्ट्या मनोरथ-प्रार्थितमीश्वरेण ।
मूर्धानमालि क्षिति-धारणोच्चमुच्चैस्तरं वक्ष्यति शैल-राजः ॥६८॥

(हिमालयगृहावतारः)

इत्योषधि-प्रस्थ-विलासिनीनां शृण्वन् कथाः श्रोत्र-सुखास् त्रिनेत्रः।
[1]केयूर-चूर्णीकृत-लाज-[2]मुष्टिं हिमालयस्याऽऽलयमाऽऽससाद ॥६९॥
तत्राऽवतीर्याऽच्युत-दत्त-हस्तः शरद्घनाद् दीधितिमानिवोक्ष्णः ।
क्रान्तानि पूर्वं कमलासनेन कक्ष्यान्तराण्यद्रिपतेर्विवेश ॥७०॥
तमन्वगद्रिप्रमुखाश् च देवाः सप्तर्षि-पूर्वाः परमर्षयश्च ।
गणाश् च गिर्यालयम[3]भ्यगच्छन् [4]प्रशस्तमारम्भमिवोत्तमार्थाः॥७१॥
तत्रेश्वरो विष्टरभाग् यथा-वत् सरत्नमर्घ्यं मधुमच्च गव्यम् ।
नवे दुकूले च नगोपनीतं प्रत्यग्रहीत् सर्वममन्त्रवर्जम् ॥७२॥
दुकूल-वा[5]साः [6]स वधूसमीपं निन्ये विनीतैरवरोध-[7]दक्षैः ।
वेला-समीपं स्फुट-फेन-राजिर्नवैरुदन्वानिव चन्द्र-पादैः ॥७३॥
तया प्रवृद्धाऽऽनन-चन्द्र-कान्त्या प्रफुल्ल-चक्षुःकुमुदः कुमार्या ।
प्रसन्न-चेतःसलिलः शिवोऽभूत् संसृज्यमानः शरदेव लोकः ॥७४॥
तयोः समापत्तिषु कातराणि किञ्चिद् व्यवस्थापित-संहृतानि ।
[10]ह्री-यन्त्रणां तत्क्षणमन्वभूवन्नन्योन्य-लोलानि विलोचनानि॥७५॥
तस्याः करं शैल-गुरूपनीतं जग्राह ताम्राऽङ्गुलिमष्ट-मूर्तिः ।
उमा-तनौ गूढ-तनोः स्मरस्य तच्छङ्किनः पूर्वमिव प्ररोहम् ॥७६॥
रोमोद्गमः प्रादुरभूदुमायाः स्विन्नाऽङ्गुलिः पुङ्गव-केतुरासीत् ।
वृत्तिस्तयोः पाणि-समागमेन समं विभक्तेव मनोभवस्य[11] ॥७७॥
प्रयुक्त-पाणि-ग्रहणं यदन्यद् वधूवरं पुष्यति कान्तिमग्र्याम् ।
सान्निध्य-योगादनयोस्तदानीं किं कथ्यते श्रीरुभयस्य तस्य ॥७८॥

१. कर्पू- इति ना-पाभे० । २. -मुष्टिर्हि- इति ना-पाभे० । ३. -न्व- इति ना-पाभे० । ४ यशस्यमा- इति ना-पाभे० । ५. -नू इति ना-पाभे० । ६. सोऽथ इति ना-पाभे० । ७. -रक्षैः इति ना-पाभे० । ८. -सकाशं इति ना-पाभे० । ९. -वि- इति ना-पाभे० । १०. तु० रघु० ७,२३ । ११. तु० रघु० ७,२२ ।

(पदक्रमणम्)

प्रदक्षिण-प्रक्रमणात् कृशानोरुदर्चिषस् तन्मिथुनं [1]चकाशे ।
मेरो[2]रुपान्तेष्विव वर्त्तमानमन्योन्य-संसक्तमहस्त्रियामम् ॥७९॥
तौ दम्पती त्रिः परिणीय वह्निमन्योन्य-संस्पर्श-निमीलताऽक्षौ ।
स कारयामास वधूं पुरोधास्तस्मिन् समिद्धार्चिषि लाज-मोक्षम् ॥८०॥
सा लाज-धूमाञ्जलिमिष्ट-गन्धं गुरूपदेशाद् वदनं निनाय ।
कपोल-संसर्पि-शिखः स तस्या मुहूर्तकर्णोत्पलतां प्रपेदे ॥८१॥
तदीषदार्द्रारुण-गण्ड[3]लेखमुच्छ्वासि-कालाऽञ्जनरागमक्ष्णोः ।
वधू-मुखं क्लान्तयवाऽवतंसमाचारधूम-ग्रहणाद् बभूव ॥८२॥
वधूं[4]द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति[5]कर्म-साक्षी ।
शिवेन भर्त्रा सह धर्म-चर्या कार्या त्वया मुक्त-विचारयेति ॥८३॥
आलोचनान्तंश्रवणे[6]वितत्य पीतं गुरोस्तद् वचनं भवान्या ।
निदाघ-कालोल्बण[7]तापयेव माहेन्द्रमम्भः प्रथमं पृथिव्या ॥८४॥

(ध्रुवदर्शनम्)

ध्रुवेण भर्त्रा ध्रुव-दर्शनाय प्रयुज्यमाना प्रिय-दर्शनेन ।
सा दृष्ट इत्याननमुन्नमय्य ह्री-सन्न-कण्ठी कथमप्युवाच ॥८५॥
इत्थं विधिज्ञेन पुरोहितेन प्रयुक्त-पाणि-ग्रहणोपचारौ ।
प्रणेमतुस् तौ पितरौ प्रजानां पद्मासन-स्थाय पितामहाय ॥८६॥
वधूर्विधात्रा प्रतिनन्द्यते स्म कल्याणि वीर-प्रसवा भवेति ।
वाचस्पतिः सन्नपि सोऽष्ट[8]मूर्तौ त्वाशास्यचिन्तास्तिमितो बभूव ॥८७॥
क्लृप्तोपचारां चतुर[9]स्र-वेदीं तावेत्य पश्चात् कनकाऽऽसन-स्थौ ।
जाया-पती लौकिकमेष[10]णीयमार्द्राक्षतारोपणमन्वभूताम् ॥८८॥

१. बभासे इति ना-पाभे० रघु० ७,२४। २. -रिवान्ते, परिव-इति ना पाभे०। ३. -रेख- इति ना-पाभे० तु० रघु० ७,२७। ४. गिरिः इति ना-पाभे०। ५. पूर्व- इति ना, अ- पाभे०। ६. विवृत्य इति ना-पाभे०। ७. -भेद- इति ना, अ-पाभे०। ८ -मूर्त्तेरा- इति ना-पाभे० तु० शांगृ १,१७। ९. -स्त-' इति ना-पाभे०। १० -पितव्य- इति ना, अ-पाभे०।

पत्रान्त-ल[1]ग्नैर्जल-बिन्दु[2]जालैरा[3]कृष्ट-मुक्ताफल-जाल-शोभम् ।
तयोरुपर्यायत-नाल-दण्डमाधत्त लक्ष्मीः कमलाऽऽत-पत्रम् ।।८९।।
द्विधा प्रयुक्तेन च वाङ्मयेन सरस्वती तन् मिथुनं नुनाव ।
संस्कार-पूतेन वरं वरेण्यं वधूं सुख-ग्राह्य-निबन्धनेन ।।९०।।
तौ सन्धिषु व्यञ्जित-वृत्ति-भेदं रसाऽन्तरेषु प्रतिबद्ध-रागम् ।
अपश्यतामप्सरसां मुहूर्तं प्रयोगमाद्यं ललिताऽङ्ग-हारम् ।।९१।।

(मदनपुनरुज्जीवन प्रार्थना)

देवास् तदन्ते हरमूढ-भार्यं किरीट[4]- बद्धाऽञ्जलयो निपत्य ।
शापाऽवसा[5]ने प्रतिपन्नमूर्तेर्ययाचिरे पञ्चशरस्य सेवाम् ।।९२।।
तस्यानुमेने भगवान् विमन्युर्व्यापारमात्मन्यपि सायकानाम् ।
[6]काल-प्रयुक्ता खलु[7]-कार्यविद्भिर्विज्ञापना भर्तृषु सिद्धिमेति ।।९३।।

अथ विबुध-गणांस्तानिन्दु-मौलिर्विसृज्य
क्षितिधर-पति-कन्यामाददानः करेण ।
कनक-कल[8]स-युक्तं भक्ति-शोभा-सनाथं
क्षिति-विरचित-शय्यं कौतुकाऽऽगारमागात् ।।९४।।

नव-परिणय-लज्जा-भूषणां तत्र गौरीं
वदनमपहरन्तीं तत्[9] कृताऽऽक्षेपमीशः ।
अपि शयन-सखीभ्यो दत्त-वाचं कथञ्चित्
प्रथम-मुख-विकारैर्हासयामास गूढम् ।।९५।।

इति श्रीकालिदासकृते कुमारसम्भवे महाकाव्ये उमापरिणयो नाम सप्तमः सर्गः ।७।

१. -म्बै- इति ना-पाभे० । २. -वर्षैं- इति ना-पाभे० वृन्दे-इतिवर-पाभे० : ३. -कृ-इति ना पाभे० । ४ -दष्टा-इति ना-पाभे० । ५. -नप्रतिलब्धम्- इति ना-पाभे० । ६. काले इति ना-पाभे० । ७. -काल- इति ना-पाभे० । ८. -शरक्षाशक्तिशो- इति ना-पाभे० । ९. -कृतोत्क्षेप- इति ना-पाभे० ।

* *TRANSLATION* *

THE

BIRTH OF THE WAR-GOD

Canto First.

UMĀ'S NATIVITY.

FAR in the north HIMĀLAYA, lifting high,
His towery summits till they cleave the sky,
Spans the wide land from east to western sea,
Lord of the hills, instinct with deity.
For him, when PṚTHU ruled in days of old
The rich earth, teeming with her gems and gold,
The vassal hills and MERU drained her breast,
To deck HIMĀLAYA, for they loved him best;
And earth, the mother, gave her store to fill
With herbs and sparkling ores the royal hill.
Proud mountain-king! his diadem of snow
Dims not the beauty of his gems below.
For who can gaze upon the moon, and dare
To mark one spotless brightly glorious there?
Who, 'mid a thousand virtues, dares to blame
One shade of weakness in a hero's fame?
Oft, when the gleamings of his mountain brass
Flash through the clouds and tint them as they pass,

Those glories mock the hues of closing day,
And heaven's bright wantons hail their hour of play ;
Try, ere the time, the magic of their glace,
And deck their beauty for the twilight dance.
Dear to the sylphs are the cool shadows thrown
By dark clouds wandering round the mountain's zone,
Till frightened by the storm and rain they seek
Eternal sunshine on each loftier peak.

Far spread the wilds where eager hunters roam,
Tracking the lion to his dreary home.
For though the melting snow has washed away
The crimson blood-drops of the wounded prey,
Still the fair pearls that graced his forehead tell
Where the strong elephant, o'emastered, fell,
And clinging to the lion's claw's betray,
Falling at every step, the mighty conqueror's way.
There birch-trees wave, that lend their friendly aid
To tell the passion of the love-lorn maid,
So quick to learn in metal tints to mark
Her hopes and fears upon the tender bark.

List ! breathing from each cave, HIMĀLAYA leads
The glorious hymn with all his whispering reeds,
Till heavenly minstrels raise their voice in song,
And swell his music as it floats along.
There the fierce elephant wounds the scented bough
To ease the torment of his burning brow ;
And bleeding pines their odorous gum distil
To breathe rare fragrance o'er the sacred hill.

There magic herbs pour forth their streaming light
From mossy caverns through the darksome night,

And lend a torch to guide the trembling maid
Where waits her lover in the leafy shade.
Yet hath he caves within whose inmost cells
In tranquil rest the murky darkness dwells,
And, like the night-bird, spreads the brooding wing
Safe in the shelter of the mountain-king,
Unscorned, uninjured ; for the good and great
Spurn not the suppliant for his lowly state.

Why lingers yet the heavenly minstrel's bride
On the wild path that skirts HIMĀLAYA'S side ?
Cold to her tender feet—oh, cold—the snow,
Why should her steps—her homeward steps—be slow ?
'Tis that her slender ankles scarce can bear
The weight of beauty that impedes her there ;
Each rounded limb, and all her peerless charms,
That broad full bosom, those voluptuous arms.

E'en the wild kine that roam his forests bring
The royal symbols to the mountain king.
With tails outspread, their bushy streaming hair
Flashes like moonlight through the parted air.
What monarch's fan more glorious might there be,
More meet to grace a king as proud as he ?

There, when the nymphs, within the cave's recess,
In modest fear their gentle limbs undress,
Thick clouds descending yield a friendly screen,
And blushing beauty bares her breast unseen.

With pearly dewdrops GAṄGĀ loads the gale
That waves the dark pines towering o'er the vale,
And breathes in welcome freshness o'er the face
Of wearied hunters when they quit the chase.

So far aloft, amid Himālayan steeps,
Couched on the tranquil pool the lotus sleeps,
That the bright SEVEN who star the northern sky
Cull the fair blossoms from their seats on high ;
And when the sun pours forth his morning glow
In streams of glory from his path below.
They gain new beauty as his kisses break
His darlings' slumber on the mountain lake.

Well might that ancient hill by merit claim
The power and glory of a monarch's name ;
Nurse of pure herbs that grace each holy rite,
Earth's meetest bearer of unyielding might.
The Lord of Life for this ordained him king,
And bade him share the sacred offering.

Gladly obedient to the law divine,
He chose a consort to prolong his line.
No child of earth, born of the Sages' will,
The fair nymph MENĀ pleased the sovran hill.
To her he sued, nor was his prayer denied,
The Saints' beloved was the mountain's bride.
Crowned with all bliss and beauty were the pair,
He passing glorious, she was heavenly fair.
Swiftly the seasons, winged with love, flew on,
And made her mother of a noble son.
The great MAINĀKA, who in triumph led
His Serpent beauties to the bridal bed ;
And once when INDRA'S might those pinions rent
That bare the swift hills through the firmament,
(So fierce his rage, no mountain could withstand
The wild bolt flashing from his red right hand,)

He fled to Ocean, powerful to save,
And hid his glory 'neath the friendly wave.

A gentle daughter came at length to bless
The royal mother with her loveliness;
Born once again, for in an earlier life
High fame was hers, as SIVA'S faithful wife.
But her proud sire had dared the God to scorn;
Then was her tender soul with anguish torn,
And jealous for the lord she loved so well,
Her angered spirit left its mortal cell.
Now deigned the maid, a lovely boon, to spring
From that pure lady and the mountain-king.
When Industry and Virtue meet and kiss,
Holy their union, and the fruit is bliss.

Blest was that hour, and all the world was gay,
When MENĀ'S daughter saw the light of day.
A rosy glow suffused the brightening sky;
An odorous breeze came sweeping softly by.
Breathed round the hill a sweet unearthly strain,
And the glad heavens poured down their flowery rain.

That fair young maiden diademmed with light
Made her dear mother's fame more sparkling bright,
As the blue offspring of the Turquois Hills
The parent mount with richer glory fills,
When the cloud's voice has caused the gem to spring,
Responsive to its gentle thundering.

Then was it sweet, as days flew by, to trace
The dawning charm of every infant grace,
Even as the crescent moons their glory pour
More full, more lovely than the eve before.

As yet the maiden was unknown to fame ;
Child of the Mountain was her only name.
But when her mother, filled with anxious care
At her stern penance, cried Forbear ! Forbear !
To a new title was the warning turned,
And UMĀ was the name the maiden earned.

Loveliest was she of all his lovely race,
And dearest to her father. On her face
Looking with love he ne'er could satisfy
The thirsty glances of a parent's eye.
When spring-tide bids a thousand flowerest bloom
Loading the breezes with their rich perfume,
Though here and there the wandering bee may rest,
He loves his own—his darling mango—best.
The Gods' bright river bathes with gold the skies,
And pure sweet eloquence adorns the wise.
The flambeaus' glory is the shining fire ;
She was the pride, the glory of her sire.
Shedding new lustre on his old descent,
His loveliest child, his richest ornament.

The sparkling GAṄGĀ laved her heavenly home,
And o'er her islets would the maiden roam
Amid the dear companions of her play
With ball and doll to while the hours away.

As swans in autumn in assembling bands
Fly back to GAṄGĀ'S well-remembered sands :
As herbs beneath the darksome shades of night
Collect again their scattered rays of light :
So dawned upon the maiden's waking mind
The far-off memory of her life resigned,
And all her former learning in its train,
Feelings, and thoughts, and knowledge came again.

Now beauty's prime, that craves no artful aid,
Ripened the loveliness of that young maid :
That needs no wine to fire the captive heart,—
The bow of Love without his flowery dart.
There was a glory beaming from her face,
With love's own light, and every youthful grace :
Ne'er had the painter's skilful hand portrayed
A lovelier picture than that gentle maid ;
Ne'er sun-kissed lily more divinely fair
Unclosed her beauty to the morning air.

Bright as a lotus, springing where she trod,
Her glowing feet shed radiance o'er the sod.
That arching neck, the step, the glance aside,
The proud swans taught her as they stemmed the tide,
Whilst of the maiden they would fondly learn
Her anklets' pleasant music in return.

When the Almighty Maker first began
The marvellous beauty of that child to plan,
In full fair symmetry each rounded limb
Grew neatly fashioned and approved by Him :
The rest was faultless, for the Artist's care
Formed each young charm most excellently fair
As if his moulding hand would fain express
The visible type of perfect loveliness.

What thing of beauty may the poet dare
With the smooth wonder of those limbs compare ?
The young tree springing by the brooklet's side ?
The rounded trunk, the forest-monarch's pride ?
Too rough that trunk, too cold that young tree's stem ;
A softer, warmer thing must vie with them.

Her hidden beauties though no tongue may tell,
Yet ŚIVA'S love will aid the fancy well :
No other maid could deem her boasted charms
Worthy the clasp of such a husband's arms.
Between the partings of fair UMĀ'S vest
Came hasty glimpses of a lovely breast ;
So closely there the sweet twin hillocks rose,
Scarce could the lotus in the vale repose.
And if her loosened zone e'er slipped below,
All was so bright beneath the mantle's flow,
So dazzling bright, as if the maid had braced
A band of gems to sparkle round her waist ;
And the dear dimples of her downy skin
Seemed fitting couch for love to revel in.
Her arms were softer than the flowery dart,
Young KĀMA'S arrow, that subdues the heart ;
For vain his strife with ŚIVA, till at last
He chose those chains to bind his conqueror fast.
E'en the new moon poured down a paler beam
When her long fingers flashed their rosy gleam,
And brighter than Aśoka's blossom threw
A glory round, like summer's evening hue.
The strings of pearl across her bosom thrown
Increased its beauty, and enhanced their own,—
Her breast, her jewels seeming to agree,
The adorner now, and now the adorned to be.
When BEAUTY gazes on the fair full moon,
No lotus charms her, for it blooms at noon :
If on that flower she feed her raptured eye,
No moon is shining from the mid-day sky ;
She looked on UMĀ'S face, more heavenly fair,
And found their glories both united there.

The loveliest flower that ever opened yet
Laid in the fairest branch : a fair pearl set
In richest coral, with her smile might vie
Flashing through lips bright with their rosy dye.
And when she spoke, upon the maiden's tongue,
Distilling nectar, such rare accents hung,
The sweetest note that e'er the Koil poured
Seemed harsh and tuneless as a jarring chord.
The melting glance of that soft liquid eye,
Tremulous like lilies when the breezes sigh,
Which learnt it first—so winning and so mild—
The gentle fawn, or MENĀ'S gentler child ?
And oh, the arching of her brow ! so fine
Was the rare beauty of its pencilled line,
Love gazed upon her forehead in despair
And spurned the bow he once esteemed so fair :
Her long bright tresses too might shame the pride
Of envious yaks who roamed the mountain-side.
Surely the Maker's care had been to bring
From Nature's store each sweetest, loveliest thing,
As if the world's Creator would behold
All beauty centred in a single mould.

When holy NĀRADA—Saint who roams at will—
First saw the daughter of the royal hill,
He hailed the bride whom ŚIVA'S love should own
Half of himself, and partner of his throne.
HIMĀLAYA listened, and the father's pride
Would yield the maiden for no other's bride :
To Fire alone of all bright things we raise
The holy hymn, the sacrifice of praise.
But still the monarch durst not, could not bring
His child, unsought, to Heaven's supremest King ;

But as a good man fears his earnest prayer
Should rise unheeded, and with thoughtful care
Should for some friend his eager suit to aid,
Thus great HIMĀLAYA in his awe delayed.

Since the sad moment when his gentle bride
In the full glory of her beauty died,
The mournful ŚIVA in the holy grove
Had dwelt in solitude, and known not love.
High on that hill where musky breezes throw
Their balmy odours o'er eternal snow ;
Where heavenly minstrels pour their notes divine,
And rippling GAṄGĀ laves the mountain pine,
Clad in a coat of skin all rudely wrought
He lived for prayer and solitary thought.
The faithful band that served the hermit's will
Lay in the hollows of the rocky hill,
Where from the clefts the dark bitumen flowed.
Tinted with mineral dyes their bodies glowed ;
Clad in rude mantles of the birch-tree's rind,
With bright red garlands was their hair entwined.
The holy bull before his master's feet
Shook the hard-frozen earth with echoing feet,
And as he heard the lion's roaring swell
In distant thunder from the rocky dell,
In angry pride he raised his voice of fear
And from the mountain drove the startled deer.

Bright fire—a shape the God would sometimes wear
Who takes eight various forms—was glowing there.
Then the great deity who gives the prize
Of penance, prayer, and holy exercise,
As though to earn the meed he grants to man,
Himself the penance and the pain began.

Now to that holy lord, to whom is given
Honour and glory by the Gods in heaven,
The worship of a gift HIMĀLAYA paid,
And towards his dwelling sent the lovely maid:
Her task, attended by her youthful train,
To woo his widowed heart to love again.

To hermit welcomed with a courteous brow
That gentle enemy of hermit vow.
The still pure breast where Contemplation dwells
Defies the charmer and and the charmer's spells.
Calm and unmoved he viewed the wondrous maid,
And bade her all his pious duties aid.
She culled fresh blossoms at the God's command,
Sweeping the altar with a careful hand;
The holy grass for sacred rites she sought,
And day by day the fairest water brought.
And if the unwonted labour caused a sigh,
The fair-haired lady turned her languid eye
Where the pale moon on ŚIVA'S forehead gleamed.
And swift through all her frame returning vigour streamed.

CANTO SECOND

Canto Second

THE ADDRESS TO BRAHMĀ

WHILE impious TĀRAKA in resistless might
Was troubling heaven and earth with wild affright,
To BRAHMĀ's high abode, by INDRA led,
The mounrful deities for refuge fled.
As when the Day-God's loving beams awake
The lotus slumbering on the silver lake,
So BRAHMĀ deigned his glorious face to show,
And poured sweet comfort on their looks of woe.

Then nearer came the suppliant Gods to pay
Honour to him whose face turns every way.
They bowed them low before the Lord of Speech,
And sought with truthful words his heart to reach :
"Glory to Thee! before the world was made,
One single from thy Majesty displayed.
Next Thou, to body forth the mystic Three,
Didst fill three Persons : Glory, Lord, to Thee !
Unborn and unbegotten ! from thy hand
The fruitful seed rained dawn ; at thy command
From that small germ o'er quickening waters thrown
All things that move not, all that move have grown.
Before thy triple form in awe they bow :
Maker, preserver, and destroyer, Thou !
Thou, when a longing urged thee to create,
Thy single form in twain didst separate.

The Sire, the Mother that made all things be
By their first union were but parts of Thee.
From them the life that fills this earthly frame,
And fruitful Nature, self-renewing, came.
Thou countest not thy time by mortals' light;
With Thee there is but one vast day and night.
When BRAHMĀ slumbers fainting Nature dies.
When BRAHMĀ wakens all again arise.
Creator of the world, and uncreate!
Endless! all things from Thee their end await.
Before the world wast Thou! each Lord shall fall
Before Thee, mightiest, highest, Lord of all.
Thy self-taught soul thine own deed spirit knows;
Made by thyself thy mighty form arose;
Into the same, when, all things have their end,
Shall thy great self, absorbed in Thee, descend.
Lord, who may hope thy essence to declare?
Firm, yet as subtile as the yielding air:
Fixt, all-pervading; ponderous, yet light,
Patent to all, yet hidden from the sight.
Thine are the sacred hymns which mortals raise,
Commencing ever with the word of praise,
With three-toned chant the sacrifice to grace,
And win at last in heaven a blissful place.
They hail Thee Nature labouring to free
The Immortal Soul from low humanity;
Hail Thee the stranger Spirit, unimpressed,
Gazing on Nature from the lofty rest.
Father of fathers, God of gods art thou,
Creator, highest, hearer of the vow!
Thou art the sacrifice, and Thou the priest,
Thou, he that eateth; Thou, the holy feast.

Thou art the knowledge which by Thee is taught,
The mighty thinker, and the highest thought !"

Pleased with their truthful praise, his favouring eye
He turned upon the dwellers in the sky,
While from four mouths his words in gentle flow
Come welling softly to assuage their woe :
"Welcome ! glad welcome, Princes ! ye who hold
Your lofty sovereignties ordained of old.
But why so mournful ? what has dimmed your light ?
Why shine your faces less divinely bright ?
Like stars that pour forth weaker, paler gleams,
When the fair moon with brighter radiance beams.
O say, in vain doth mighty INDRA bear
The thunderbolt of heaven, unused to spare ?
VṚTRA, the furious fiend, 'twas strong to slay :
Why dull and blunted is that might to-day ?
See, VARUṆA'S noose hangs idly on his arm,
Like some fell serpent quelled by magic charm.
Weak is KUBERA'S hand, his arm no more
Wields the dread mace it once so proudly bore ;
But like a tree whose boughs are lopped away,
It tells of piercing woe, and dire dismay.
In days of yore how YAMA'S sceptre shone !
Fled are its glories, all its terrors gone ;
Despised and useless as a quenched brand,
All idly now it marks the yielding sand.
Fallen are the Lords of Light, ere now the gaze
Shrank from the coming of their fearful blaze ;
So changed are they, the undazzled eye may see
Like pictured forms, each rayless deity.
Some baffling power has curbed the breeze's swell :
Vainly they chafe against the secret spell.

We know some barrier checks their wonted course,
When refluent waters seek again their source.
The RUDRAS too - fierce demigods who bear
The curved moon hanging from their twisted hair—
Tell by their looks of fear, and shame, and woe,
Of threats now silenced, of a mightier foe.
Glory and power, ye Gods, were yours of right :
Have ye now yielded to some stronger might,
Even as on earth general law may be
Made powerless by a special text's decree ?
Then say, my sons, why seek ye BRAHMĀ'S throne ?
'Tis mine to frame the worlds, and yours to guard your own.

Then INDRA turned his thousand glorious eyes,
Glancing like lilies when the soft wind sighs,
And in the Gods' behalf, their mighty chief
Urged the Most Eloquent to tell their grief.
Then rose the heavenly Teacher, by whose side
Dim seemed the glories of the Thousand-eyed,
And with his hands outspread, to BRAHMĀ spake,
Couched on his own dear flower, the daughter of the lake

"O mighty Being ! surely thou dost know
The unceasing fury of our ruthless foe ;
For thou canst see the secret thoughts that lie
Deep in the heart, yet open to thine eye.
The vengeful TĀRAKA, in resistless might,
Like some dire Comet, gleaming wild affright,
O'er all the worlds an evil influence sheds,
And, in thy favour strong, destruction spreads.
All bow before him : on his palace wall
The sun's first ray and parting splendour fall ;
Ne'er could he waken with a lovelier glance
His own dear lotus from her nightly trance.

For him, proud fiend, the moon no waning knows,
But with unminished full-orbed lustre glows.
Too faint for him the crescent glory set
Amid the blaze of ŚIVA'S coronet.
How fair his garden, where the obedient breeze
Dares steal no blossom from the slumbering trees!
The wild wind checks his blustering pinions there,
And gently whispering fans the balmy air;
While through the inverted year the seasons pour,
To win the demon's grace, their flowery store.
For him, the River-god beneath the stream,
Marks the young pearl increase its silver gleam,
Until, its beauty and its growth complete,
He bears the offering to his master's feet.
The Serpents, led by VĀSUKI, their king,
Across his nightly path their lustre fling;
Bright as a torch their flashing jewels blaze,
Nor wind, nor rain, can dim their dazzling rays.
E'en INDRA, sovereign of the blissful skies,
To gain his love by flattering homage tries,
And sends him oft those flowers of wondrous hue
That on the heavenly tree in beauty grew.
Yet all these offerings brought from day to day,
This flattery, fail his ruthless hand to stay.
Earth, hell, and heaven, beneath his rage must groan,
Till force can hurl him from his evil throne.
Alas! where glowed the bright celestial bowers,
And gentle fair ones nursed the opening flowers,
Where heavenly trees a heavenly odour shed,
O'er a sad desert ruin reigns instead.
He roots up MERU'S sacred peaks, where stray
The fiery coursers of the God of Day,

To form bright slopes, and glittering mounds of ease,
In the broad gardens of his palaces.
There, on his couch, the mighty lord is fanned
To sweetest slumber by a heavenly band ;
Poor captive nymphs, who stand in anguish by,
Drop the big tear, and heave the ceaseless sigh.
And now have INDRA'S elephants defiled
The sparkling stream where heavenly GAṄGĀ smiled,
And her gold lotuses the fiend has taken
To deck his pools, and left her all forsaken.
The Gods of heaven no more delight to roam
O'er all the world, far from their glorious home.
They dread the demon's impious might, nor dare
Speed their bright chariots through the fields of air.
And when our worshippers in duty bring
The appointed victims for the offering,
He tears them from the flame with magic art,
While we all powerless watch with drooping heart.
He too has stolen from his master's side
The steed of heavenly race, great INDRA'S pride.
No more our hosts, so glorious once, withstand
The fierce dominion of the demon's hand,
As herbs of healing virtue fail to tame
The sickness ranging through the infected frame.
Idly the discus hangs on VIṢṆU'S neck,
And our last hope is vain, that it would check
The haughty TĀRAKA'S might, and flash afar
Ruin and death—the thunderbolt of war,
E'en INDRA'S elephant has felt the might
Of his fierce monsters in the deadly fight,
Which spurn the dust in fury, and defy
The threatening clouds that sail along the sky.

Therefore, O Lord, we seek a chief, that he
May lead the hosts of heaven to victory,
Even as holy men who long to sever
The immortal spirit from its shell for ever,
Seek lovely Virtue's aid to free the soul
From earthly ties and action's base control.
Thus shall he save us : proudly will we go
Under his escort 'gainst the furious foe ;
And INDRA, conqueror in turn, shall bring
FORTUNE, dear captive, home with joy and triumphing."

Sweet as the rains—the fresh'ning rains—that pour
On the parched earth when thunders cease to roar,
Were BRAHMĀ'S words : "Gods, I have heard your grief ;
Wait ye in patience ; time will bring relief.
'Tis not for me, my children, to create
A chief to save you from your mournful fate.
Not by my hand the fiend must be destroyed,
For my kind favour has he once enjoyed :
And well ye know that e'en a poisonous tree
By him who planted it unharmed should be.
He sought it eagerly, and long ago
I gave my favour to your demon-foe,
And stayed his awful penance, that had hurled
Flames, death, and ruin o'er the subject world.
When that great warrior battles for his life,
O, who may conquer in the deadly strife,
Save one of ŚIVA'S seed ? He is the light,
Reigning supreme beyond the depths of night.
Nor I, nor VIṢṆU, his full power may share,
Lo, where he dwells in solitude and prayer !
Go, seek the Hermit in the grove alone,
And to the God be UMĀ'S beauty shown.

Perchance, the Mountain-child, with magnet's force,
May turn the iron from its steadfast course,
Bride of the mighty God ; for only she
Can bear to Him as water bears to me.
Then from their love a mighty Child shall rise,
And lead to war the armies of the skies.
Freed by his hand, no more the heavenly maids
Shall twine their glittering hair in mournful braids."

He spake, and vanished from their wondering sight ;
And they sped homeward to their world of light.
But INDRA, still on BRAHMĀ'S words intent,
To KĀMA'S dwelling-place his footsteps bent.
Swiftly he came : the yearning of his will
Made INDRA'S lightning course more speedy still.
The LOVE-GOD, armed with flowers divinely sweet,
In lowly homage bowed before his feet.
Around his neck, where bright love-tokens clung,
Arched like a maiden's brow, his bow was hung,
And blooming SPRING, his constant follower, bore
The manago twig, his weapon famed of yore.

CANTO THIRD

Canto Third

THE DEATH OF LOVE.

IN eager gaze the sovereign of the skies
Looked full on KĀMA with his thousand eyes :
E'en such a gaze as trembling suppliants bend,
When danger threatens, on a mighty friend.

Close by his side, where INDRA bade him rest,
The LOVE-GOD sate, and thus his lord addressed :
"All-knowing INDRA, deign, my Prince, to tell
Thy heart's desire in earth, or heaven, or hell :
Double the favour, mighty sovereign, thou
Hast thought on KĀMA, O, command him now !
Who angers thee by toiling for the prize,
By penance, prayer, or holy sacrifice ?
What mortal being dost thou count thy foe ?
Speak, I will tame him with my darts and bow.
Has some one feared the endless change of birth,
And sought the path that leads the soul from earth ?
Slave to a glancing eye thy foe shall bow,
And own the witchery of a woman's brow ;
E'en though the object of thine envious rage
Were taught high wisdom by the immortal sage,
With billowy passions will I whelm his soul,
Like rushing waves that spurn the bank's control.
Or has the ripe full beauty of a spouse,
Too fondly faithful to her bridal vows,

Ravished thy spirit from thee ? Thine, all thine
Around thy neck her loving arms shall twine.
Has thy love, jealous of another's charms,
Spurned thee in wrath when flying to her arms ?
I'll rack her yielding bosom with such pain,
Soon shall she be all love and warmth again,
And wildly fly in fevered haste to rest
Her aching heart close, close to thy dear breast.
Lay, INDRA, lay thy threatening bolt aside :
My gentle darts shall tame the haughtiest pride,
And all that war with heaven and thee shall know
The magic influence of thy KĀMA'S bow ;
For woman's curling lip shall bow them down,
Fainting in terror at her threatening frown.
Flowers are my arms, mine only warrior SPRING,
Yet in thy favour am I strong, great King.
What can their strength who draw the bow avail
Against my matchless power when I assail ?
Strong is the Trident-bearing God, yet he,
The mighty ŚIVA, e'en, must yield to me."

Then INDRA answered with a dawning smile,
Resting his foot upon a stool the while :
"Dear God of Love, thou truly hast displayed
The power unrivalled of thy promised aid.
My hope is all in thee : my weapons are
The thunderbolt and thou, more mighty far.
But vain, all vain the bolt of heaven to fright
Those holy Saints whom penance arms aright.
Thy power exceeds all bound : thou, only thou
All-conquering Deity, canst help me now !
Full well I know thy nature, and assign
This toil to thee, which needs a strength like thine :

As on that snake alone will KṚṢṆA rest,
That bears the earth upon his haughty crest.
Our task is well-nigh done ; thy boasted dart
Has power to conquer even ŚIVA'S heart.
Hear what the Gods, oppressed with woe, would fain
From mighty SIVA through thine aid obtain.
He may beget—and none in heaven but he—
A chief to lead our hosts to victory.
But all his mind with holiest lore is fraught.
Bent on the Godhead is his every thought.
Thy darts, O LOVE, alone can reach him now,
And lure his spirit from the hermit vow.
Go, seek HIMALAYA'S Mountain-child, and aid
With all thy loveliest charms the lovely maid,
So may she please his fancy : only she
May wed with SIVA : such the fixt decree.
E'en now my bands of heavenly maids have spied
Fair UMA dwelling by the Hermit's side.
There by her father's bidding rests she still,
Sweet minister, upon the cold bleak hill.
Go, KĀMA, go ! perform this great emprise,
And free from fear the Rulers of the Skies ;
We need thy favour, as the new sown grain
Calls for the influence of the gentle rain.
Go, KĀMA, go ! thy flowery darts shall be
Crowned with success o'er this great deity.
Yea, and thy task is e'en already done,
For praise and glory are that instant won
When a bold heart dares manfully essay
The deed which others shrink from the dismay.
Gods are thy suppliants, KĀMA, and on thee
Depends the triple world's security.

No cruel deed will stain thy flowery bow :
With all thy gentlest, mightiest valour, go !
And now, Disturber of the spirit, see
SPRING, the beloved, will thy comrade be,
And gladly and thee ŚIVA'S heart to tame ;
None bids the whispering Wind, and yet he fans the flame."
He spake, and KĀMA bowed his bright head down,
And took his bidding like a flowery crown.
Above his wavy curls great INDRA bent,
And fondly touched his soldier ere he went,
With that hard hand—but, O, how gentle now !—
That fell so heavy his elephant's brow.

Then for that snow-crowned hill he turned away,
Where all alone the heavenly Hermit lay.
His fearful RATI and his comrade SPRING
Followed the guidance of Love's mighty king.
There will be battle in unwonted strife,
Return a conqueror or be reft of life.

How fair was SPRING ! To fill the heart with love,
And lure the Hermit from his thoughts above,
In that pure grove he grew so heavenly bright
That KĀMA'S every wakened at the sight.

Now the bright Day-God turned his burning ray
To where KUBERA holds his royal sway,
While the sad South in whispering breezes sighed
And mourned his absence like a tearful bride.
Then from its stem the red Aśoka threw
Full buds and flowerets of celestial hue,
Nor waited for the maiden's touch, the sweet
Beloved pressure of her tinkling feet.
There grew LOVE'S arrow, his dear mango spray,
Winged with young leaves to speed its airy way,

And at the call of SPRING the wild bees came,
Grouping the syllables of KĀMA'S name.
How sighed the spirit o'er that loveliest flower
That boasts no fragrance to enrich its dower!
For Nature, wisest mother, oft prefers
To part more fairly those good gifts of hers.
There from the tree Palāśa blossoms spread,
Curved like the crescent moon, their rosiest red,
With opening buds that looked as if young SPRING
Had pressed his nails there in his dallying:
Sweet wanton SPRING, to whose enchanting face
His flowery Tilaka gave fairer grace:
Who loves to tint his lip, the mango spray,
With the fresh colours of the early day,
And powder its fine red with many a bee
That sips the oozing nectar rapturously.

The cool gale speeding o'er the shady lawns
Shook down the sounding leaves, while startled fawns
Ran wildly at the viewless foe, all blind
With pollen wafted by the fragrant wind.
Sweet was the Köli's voice, his neck still red
With mango buds on which he late had fed;
'T was as the voice of LOVE to bid the dame
Spurn her cold pride, nor quench the gentle flame.
What though the heat has stained the tints that dyed
With marvellous bloom the heavenly minstrel's bride?
Neither her smile nor sunny glances fail:
Bright is her lip, although her check be pale.
E'en the pure hermits owned the secret power
Of warm SPRING coming in unwonted hour,
While LOVE'S delightful witchery gently stole
With strong sweet influence o'er the saintly soul.

On came the Archer-God, and at his side
The timid RATI, his own darling bride,
While breathing nature showed how deep it felt,
At passion's glowing touch, the senses melt.
For there is eager love the wild bee dipp'd
In the dark flower-cup where his partner sipp'd.
Here in the shade the hart his horn declined,
And, while joy closed her eyes, caressed the hind.
There from her trunk the elephant had poured
A lily-scented stream to cool her lord,
While the fond love-bird by the silver flood
Gave to his mate the tasted lotus bud.
Full in his song the minstrel stayed to sip
The heavenlier nectar of his darling's lip.
Pure pearls of heat had late distained the dye,
But flowery wine was sparkling in her eye.
How the young creeper's beauty charmed the view,
Fair as the fairest maid, as playful too !
Here some bright blossoms, lovelier than the rest,
In full round beauty matched her swelling breast.
Here in a thin bright line, some delicate spray,
Red as her lip, ravished the soul away.
And then how loving, and how close they clung
To the tall trees that fondly o'er them hung !
Bright, heavenly wantons poured the witching strain,
Quiring for ŚIVA'S ear but all in vain.
No charmer's spell may check the firm control
Won by the holy o'er the impassioned soul.

The Hermit's servant hasted to the door :
In his left hand a branch of gold he bore.
He touched his lip for silence : "Peace ! be still !
Nor mar the quiet of this holy hill."

He spake : no dweller of the forest stirred,
No wild bee murmured, hushed was every bird.
Still and unmoved, as in a picture stood
All life that breathed within the waving wood.

As some great monarch when he goes to war
Shuns the fierce aspect of a baleful star,
So KĀMA hid him from the Hermit's eye,
And sought a path that led unnoticed by,
Where tangled flowers and clustering trailers spread
Their grateful canopy o'er ŚIVA'S head.
Bent on his hardy enterprise, with awe
The Three-eyed Lord—great Penitent—he saw.
There sat the God beneath a pine-tree's shade,
Where on a mound a tiger's skin was laid.
Absorbed in holiest thought, erect and still,
The Hermit rested on the gentle hill.
His shoulders drooping down, each foot was bent
Beneath the body of the Penitent.
With open palms the hands were firmly pressed,
As though a lotus lay upon his breast.
A double rosary in each ear, behind
With wreathing serpents were his locks entwined.
His coat of hide shone blacker to the view
Against his neck of brightly beaming blue.
How wild the look, how terrible the frown
Of his dark eyebrows bending sternly down !
How fiercely glared his eye's unmoving blaze
Fixed in devotion's meditating gaze !
Calm as a full cloud resting on a hill,
A waveless lake when every breeze is still,
Like a torch burning in a sheltered spot,
So still was He, unmoving, breathing not.

So full the stream of marvellous glory poured
From the bright forehead of that mighty Lord,
Pale seemed the cresent moon upon his head,
And slenderer than a slender lotus thread.
At all the body's nine-fold gates of sense
He had barred in the pure Intelligence,
To ponder on the Soul which sages call
Eternal Spirit, highest, over all.

How sad was KĀMA at the awful sight,
How failed his courage in a swoon of fright!
As near and nearer to the God he came
Whom wildest thought could never hope to tame,
Unconsciously his hands, in fear and woe,
Dropped the sweet arrows and his flowery bow.

But UMĀ came with all her maiden throng,
And KĀMA'S fainting heart again was strong;
Bright flowers of spring, in every lovely hue,
Around the lady's form rare beauty threw.
Some clasped her neck like strings of purest pearls,
Some shot their glory through her wavy curls.
Bending her graceful head as half-oppressed
With swelling charms even too richly blest,
Fancy might deem that beautiful young maiden
Some slender tree with its sweet flowers o'erladen.
From time to time her gentle hand replaced
The flowery girdle slipping from her waist:
It seemed that LOVE could find no place more fair,
So hung his newest, dearest bowstring there.
A greedy bee kept hovering round to sip
The fragrant nectar of her blooming lip.
She closed her eyes in terror of the thief,
And beat him from her with a lotus leaf.

The angry curl of RATI'S lip confessed
The shade of envy that stole o'er her breast.
Through KĀMA'S soul fresh hope and courage flew,
As that sweet vision blessed his eager view.
So bright, so fair, so winning soft was she,
Who could not conquer in such company ?
Now UMĀ came, fair maid, his destined bride,
With timid steps approching ŚIVA'S side.
In contemplation will he brood no more,
He sees the Godhead, and his task is o'er.
He breathes, he moves, the earth begins to rock,
The Snake, her bearer, trembling at the shock.
Due homage then his own dear servant paid,
And told him of the coming of the maid.
He learnt his Master's pleasure by the nod,
And led HIMĀLAYA'S daughter to the God.
Before his feet her young companions spread
Fresh leaves and blossoms as they bowed the head,
While UMĀ stooped so low, that from her hair
Dropped the bright flower that started the midnight there.
To him whose ensign bears the bull she bent,
Till each spray fell, her ear's rich ornament.
"Sweet maid," cried ŚIVĀ, "surely thou shalt be
Blessed with a husband who loves none but thee !"
Her fear was banished, and her hope was high :
A God had spoken, and Gods cannot lie.
Rash as some giddy moth that wooes the flame,
LOVE seized the moment, and prepared to aim.
Close by the daughter of the Mountain-King.
He looked on ŚIVA, and he eyed his string.
While with her radiant hand fair UMĀ gave
A rosary, of the lotuses that lave

Their beauties in the heavenly GAṄGĀ'S wave
And the great Three-Eyed God was fain to take
The offering for the well-loved suppliant's sake,
On his bright bow LOVE placed the unerring dart,
The soft beguiler of the stricken heart.

Like the Moon's influence on the sea at rest,
Came passion stealing o'er the Hermit's breast,
While on the maiden's lip that mocked the dye
Of ripe red fruit, he bent his melting eye.
And oh ! how showed the lady's love for him,
The heaving bosom, and each quivering limb !
Like young Kadambas, when the leaf-buds swell,
At the warm touch of Spring they love so well.
But still, with downcast eyes, she sought the ground,
And durst not turn their burning glances round.

Then with strong effort, ŚIVA lulled to rest,
The storm of passion in his troubled breast,
And seeks, with angry eyes that round him roll,
Whence came the tempest o'er his tranquil soul.
He looked, and saw the bold young archer stand,
His bow bent ready in his skilful hand,
Drawn towards the eye ; his shoulder well depressed,
And the left foot thrown forward as a rest.

Then was the Hermit-God to madness lashed,
Then from his eye red flames of fury flashed.
So changed the beauty of that glorious brow,
Scarce could the gaze support its terror now.

Hark ! heavenly voices sighing through the air :
"Be calm, great ŚIVA, O be calm, and spare !"
Alas ! that angry eye's resistless flashes
Have scorched the gentle King of Love to ashes !

But RATI saw not, for she swooned away ;
Senseless and breathless on the earth she lay ;
Sleep while thou mayst, unconscious lady, sleep !
Soon wilt thou rise to sigh and wake to weep.

E'en as the red bolt rives the leafy bough,
So ŚIVA smote the hinderer of his vow :
Then fled with all his train to some lone place
Far from the witchery of a female face.

Sad was HIMĀLAYA'S daughter : grief and shame
O'er the young spirit of the maiden came :
Grief—for she loved, and all her love was vain :
Shame—she was spurned before her youthful train.
She turned away, with fear and woe oppressed,
To hide her sorrow on her father's breast :
Then, in the fond arms of her pitying sire,
Closed her sad eyes for fear of SIVA'S ire.
Still in his grasp the weary maiden lay,
While he sped swiftly on his homeward way.

Thus have I seen the elephant stoop to drink,
And lift a lily from the fountain's brink.
Thus, when he rears his mighty head on high,
Across his tusks I've seen that lily lie.

CANTO FOURTH

Canto Fourth.

RATI'S LAMENT.

SAD, solitary, helpless, faint, forlorn,
Woke KĀMA'S darling from her swoon to mourn.
Too soon her gentle soul returned to know
The pangs of widowhood—that word of woe.
Scarce could she raise her, trembling, from the ground,
Scarce dared to bend her anxious gaze around,
Unconscious yet those greedy eyes should never
Feed on his beauty more—gone, gone for ever.
"Speak to me, KĀMA ! why so silent ? give
One word in answer—doth my KĀMA live ?"
There on the turf his dumb cold ashes lay,
Whose soul that fiery flash had scorched away.
She clasped the dank earth in her wild despair,
Her bosom stained, and rent her long bright hair,
Till hill and valley caught the mourner's cry,
And pitying breezes echoed sigh for sigh,
"Oh thou wast beautiful : fond lovers sware
Their own bright darlings were like KĀMA, fair.
Sure woman's heart is stony : can it be
That I still live while this is all of thee ?
Where art thou, KĀMA ? Could my dearest leave
His own fond RATI here alone to grieve ?
So must the sad forsaken lotus die
When her bright river leaves his channel dry.

KĀMA, dear KĀMA, call again to mind
How thou wast ever gentle, I was kind.
Let not my prayer, thy RATI'S prayer, be vain :
Come as of old, and bless these eyes again !
Wilt thou not hear me ? Think of those sweet hours
When I would bind thee with my zone of flowers,
Those soft gay fetters o'er thee fondly wreathing,
Thine only punishment when gently breathing
In tones of love thy heedless sigh betrayed
The name, dear traitor ! of some rival maid.
Then would I pluck a floweret from my tress
And beat thee till I forced thee to confess,
While is my play the falling leaves would cover
The eyes—the bright eyes—of my captive lover.
And then those words that made me, oh, so blest—
"Dear love, thy home is in my faithful breast !"
Alas, sweet words, too blissful to be true,
Or how couldst thou have died, nor RATI perish too ?
Yes, I will fly to thee, of thee bereft,
And leave this world which thou, my life, hast left.
Cold, gloomy, now this wretched world must be,
For all its pleasures came from only thee.
When night has veiled the city in its shade,
Thou, only thou, canst soothe the wandering maid,
And guide her trembling at the thunder's roar
Safe through the darkness to her lover's door.
In vain the wine-cup, as it circles by,
Lisps in her tongue and sparkles in her eye.
Long locks are streaming, and the cheek glows red :
But all is mockery, LOVE—dear LOVE—is dead.
The MOON, sweet spirit, shall lament for thee,
Late, dim, and joyless shall his rising be.

Days shall fly on, and he forgot to take
His full bright glory, mourning for thy sake.
Say, KĀMA, say, whose arrow now shall be
The soft green shoot of thy dear mango tree,
The favourite spray which Köils love so well,
And praise in sweetest strain its wondrous spell ?
This line of bees which strings thy useless bow
Hums mournful echo to my cries of woe.
Come in thy lovely shape and teach again
The Köils mate, that knows the tender strain,
Her gentle task to waft to longing ears
The lover's hope, the distant lover's fears.
Come, bring once more that ecstasy of bliss,
The fond dear look, the smile, and ah ! that kiss !
Fainting with woe, my soul refuses rest
When memory pictures how I have been blest.
See, thou didst weave a garland, love, to deck
With all spring's fairest buds thy RATI'S neck.
Sweet are those flowers as they were culled to-day,
And is my KĀMA'S form more frail than they ?
His pleasant task my lover had begun,
But stern Gods took him ere the work was done ;
Return, my KĀMA, at thy RATI'S cry,
And stain this foot which waits the rosy dye.

Now will I hie me to the fatal pile,
And ere heaven's maids have hailed thee with a smile,
Or on my love their winning glances thrown,
I will be there, and claim thee for mine own.
Yet though I come, my lasting shame will be
That I have lived one moment after thee.
Ah, how shall I thy funeral rites prepare,
Gone soul and body to the viewless air ?

With thy dear SPRING I've seen thee talk and smile,
Shaping an arrow for thy bow the while.
Where is he now, thy darling friend, the giver
Of many a bright sweet arrow for thy quiver ?
Is he too sent upon death's dreary path,
Scorched by the cruel God's inexorable wrath ?"

Stricken in spirit by her cries of woe,
Like venomed arrows from a mighty bow,
A moment fled, and gentle SPRING was there,
To ask her grief, to soothe her wild despair.
She beat her breast more wildly than before,
With greater floods her weeping eyes ran o'er.
When friends are nigh the spirit finds relief
In the full gushing torrent of its grief.

"Turn, gentle friend, thy weeping eyes, and see
That dear companion who was all to me.
His crumbling dust with which the breezes play,
Bearing it idly in their course away,
White as the silver feathers of a dove.
Is all that's left me of my murdered love.

Now come, my KĀMA. SPRING, who was so dear,
Longs to behold thee. Oh, appear, appear !
Fickle to women LOVE perchance may bend
His ear to listen to a faithful friend.
Remember, he walked ever at thy side
O'er bloomy meadows in the warm spring-tide,
That Gods above, and men, and fiends below
Should own the empire of thy mighty bow,
That ruthless bow, which pierces to the heart,
Strung with a lotus thread, a flower its dart.

As dies a torch when winds sweep roughly by,
So is my light for ever fled and I,
The lamp his cheering rays no more illume,
Am wrapt in darkness, misery and gloom.
Fate took my love, and spared the widow's breath,
Yet fate is guilty of a double death.
When the wild monster tramples on the ground
The tree some creeper garlands closely round,
Reft of the guardian which it thought so true,
forlorm and withered, it must perish too.
then come, dear friend. the true one's pile prepare,
And send me quickly to my husband there,
Call it not vain : the mourning lotus dies
When the bright MOON, her lover, quits the skies.
When sinks the red cloud in the purple west,
Still clings his bride, the lightning, to his breast,
All nature keeps the eternal high decree :
Shall woman fail ? I come. my love, to thee !

Now on the pile my faint limbs will I throw,
Clasping his ashes, lovely even so,—
As if beneath my weary frame were spread
Soft leaves and blossoms for a flowery bed.
And oh, dear comrade, (for in happier hours
Oft have I heaped a pleasant bed of flowers
For thee and him beneath the spreading tree),
Now quickly raise the pile for LOVE and me.
And in thy mercy gentle breezes send
To fan the flame that wafts away thy friend,
And shorten the sad moments that divide
Impartient KĀMA from his RATI'S side ;
Set water near us in a single urn,
We'll sip in heaven from the same in turn :

And let thine offering to his spirit be
Sprays fresh and lovely from the mango tree,
Culled when the round young buds begin to swell,
For KĀMA loved those fragrant blossoms well."

As RATI thus complained in faithful love,
A heavenly voice breathed round her from above.
Falling in pity like the gentle rain
That brings the dying herbs to life again :
"Bride of the flower-armed God, thy lord shall be
Not ever distant, ever deaf to thee.
Give me thine ear, sad lady, I will tell
Why perished KĀMA, whom thou lovedst well.
The Lord of Life in every troubled sense
Too warmly felt his fair child's influence.
He quenched the fire, but mighty vengeance came
On KĀMA, fanner of the unholy flame.
When ŚIVA by her penance won has led
HIMĀLAYA'S daughter to her bridal bed,
His bliss to KĀMA shall the God repay,
And give again the form he snatched away.
Thus did the gracious God, at JUSTICE' prayer,
The term of LOVE'S sad punishment declare.
The Gods, like clouds, are fierce and gentle too.
Now hurl the bolt, now drop sweet heavenly dew.
Live, widowed lady, for thy lover's arms
Shall clasp again—oh, fondly clasp—thy charms.
In summer-heat the streamlet dies away
Beneath the fury of the God of Day :
Then, in due season, comes the pleasant rain,
And all is fresh, and fair, and full again."

Thus breathed the spirit from the viewless air.
And stilled the raging of her wild despair ;

While SPRING consoled with every soothing art,
Cheered by that voice from heaven, the mourner's heart,
Who watched away the hours, so sad and slow,
That brought the limit of her weary woe,
As the pale moon, quenched by the conquering light
Of garish day, longs for its own dear night.

CANTO FIFTH

Canto Fifth.

UMĀ'S REWARD

Now woe to UMĀ, for young LOVE is slain,
Her Lord hath left her, and her hope is vain.
Woe, woe to UMĀ ! how the Mountain-Maid
Cursed her bright beauty for its feeble aid !
'Tis Beauty's guerdon which she loves the best,
To bless her lover, and in turn be blest.

Penance must aid her now—or how can she
Win the cold heart of that stern deity ?
Penance, long penance : for that power alone
Can make such love, so high a Lord, her own.

But, ah ! how troubled was her mother's brow
At the sad tidings of the mourner's vow !
She threw her arms around her own dear maid,
Kissed, fondly kissed her, sighed, and wept, and prayed :

"Are there no Gods, my child, to love thee here ?
Frail is thy body, yet thy vow severe.
The lily, by the wild bee scarcely stirred,
Bends, breaks, and dies beneath the weary bird."

Fast fell her tears, her prayer was strong, but still.
That prayer was weaker than her daughter's will.
Who can recall the torrent's headlong force,
Or the bold spirit in its destined course ?

She sent a maiden to her sire, and prayed
He for her sake would grant some bosky shade,

That she might dwell in solitude, and there
Give all her soul to penance and to prayer.
In gracious love the great HIMĀLAYA smiled,
And did the bidding of his darling child.
Then to that hill which peacocks love she came,
Known to all ages by the lady's name.

Still to her purpose resolutely true,
Her string of noble pearls aside she threw,
Which, slipping here and there, had rubbed away
The sandal dust that on her bosom lay,
And clad her in a hermit coat of bark,
Rough to her gentle limbs, and gloomy dark,
Pressing too tightly, till her swelling breast
Broke into freedom through the unwonted vest.
Her matted hair was full as lovely now
As when 'twas braided o'er her polished brow,
Thus the sweet beauties of the lotus shine
When bees festoon it in a graceful line ;
And though the tangled weeds that crown the rill
Cling o'er it closely, it is lovely still.
With zone of grass the votaress was bound,
Which reddened the fair form it girdled round :
Never before the lady's waist had felt
The ceaseless torment of so rough a belt.

Alas ! her weary vow has caused to fade
The lovely colours that adorned the maid.
Pale is her hand, and her long finger tips
Steal no more splendour from her paler lips,
Or, from the ball which in her play would rest,
Made bright and fragrant, on her perfumed breast.
Rough with the sacred grass those hands must be,
And worn with resting on her rosary.

Cold earth her couch, her canopy the skies,
Pillowed upon her arm the lady lies :
She who before was wont to rest her head
In the soft luxury of a sumptuous bed,
Vext by no troubles as she slumbered there,
But sweet flowers slipping from her loosened hair.
The maid put off, but only for awhile,
Her passioned glances and her witching smile.
She lent the fawn her moving, melting gaze,
And the fond creeper all her winning ways.
The trees that blossomed on that lonely mount
She watered daily from the neighbouring fount :
If she had been their nursing mother, she
Could not have tended them more carefully,
Not e'en her boy—her own bright boy—shall stay
Her love for them : her first dear children they.
Her gentleness had made the fawns so tame,
To her kind hand for fresh sweet grain they came,
And let the maid before her friends compare
Her own with eyes that shone as softly there.

Then came the hermits of the holy wood
To see the votaress in her solitude ;
Grey elders came ; though young the maid might seem,
Her perfact virtue must command esteem.
They found her resting in that lonely spot,
The fire was kindled, and no rite forgot.
In hermit's mantle was she clad ; her look
Fixt in deep thought upon the Holy Book.
So pure that grove : all war was made to cease,
And savage monsters lived in love and peace.
Pure was that grove : each newly built abode
Had leafy shrines where fires of worship glowed.

But far too mild her penance, UMĀ thought,
To win from heaven the lordly meed she sought.
She would not spare her form, so fair and frail,
If sterner penance could perchance prevail.
Oft had sweet pastime wearied her, and yet
Fain would she match in toil the anchoret.
Sure the soft lotus at her birth had lent
Dear UMĀ'S form its gentle element ;
But gold, commingled with her being, gave
That will so strong, so beautifully brave.
Full in the centre of four blazing piles
State the fair lady of the winning smiles,
While on her head the mighty God of Day
Shot all the fury of his summer ray ;
Yet her fixt gaze she turned upon the skies,
And quenched his splendour with her brighter eyes.
To that sweet face, though scorched by rays from heaven,
Still was the beauty of the lotus given,
Yet, worn by watching, round those orbs of light
A blackness gathered like the shades of night.
She cooled her dry lips in the bubbing stream,
And lived on Amrit from the pale moon-beam,
Sometimes in hunger culling from the tree
The rich ripe fruit that hung so temptingly.
Scorched by the fury of the noon-tide rays,
And fires that round her burned with ceaseless blaze,
Summer passed o'er her : rains of Autumn came
And thoroughly drenched the lady's tender frame.
So steams the earth, when mighty torrents pour
On thirsty fields all dry and parched before.
The first clear rain-drops falling on her brow,
Gem it one moment with their light, and now

Kissing her sweet lip find a welcome rest
In the deep valley of the lady's breast ;
Then wander broken by the fall within
The mazy channels of her dimpled skin.
There as she lay upon her rocky bed,
No sumptuous roof above her gentle head,
Dark Night, her only witness, turned her eyes,
Red lightnings flashing from the angry skies,
And gazed upon her voluntary pain,
In wind, in sleet, in thunder, and in rain.
Still lay the maiden on the cold damp ground,
Though blasts of winter hurled their snows around,
Still pitying in her heart the mournful fate
Of those poor birds, so fond, so desolate,—
Doomed, hapless pair, to list each other's moan
Through the long hours of night, sad and alone.

Chilled by the rain, the tender lotus sank :
She filled its place upon the streamlet's bank.
Sweet was her breath as when that lovely flower
Sheds its best odour in still evening's hour.
Red as its leaves her lips of coral hue :
Red as those quivering leaves they quivered too.

Of all stern penance it is called the chief
To nourish life upon the fallen leaf.
But even this the ascetic maiden spurned,
And for all time a glorious title earned.
APARṆĀ —Lady of the unbroken fast—
Have sages called her, saints who knew the past.
Fair as the lotus fibres, soft as they,
In these stern vows she passed her night and day.
No mighty anchoret had e'er essayed
The ceaseless penance of this gentle maid,

There came a hermit ; reverend was he
As Brāhmanhood's embodied sanctity,
With coat of skin, with staff and matted hair,
His face was radiant, and he spake her fair.
Up rose the maid the holy man to greet,
And humbly bowed before the hermit's feet
Though meditation fill the pious breast,
It finds a welcome for a glorious guest :

The sage received the honour duly paid,
And fixed his earnest gaze upon the maid.
While through her frame unwonted vigour ran,
Thus, in his silver speech, the blameless saint began :
"How can thy tender frame, sweet lady, bear
In thy firm spirit's task its fearful share ?
Canst thou the grass and fuel duly bring,
And still unwearied seek the freshening spring ?
Say, do the creeper's slender shoots expand,
Seeking each day fresh water from thy hand,
Till like thy lip each ruddy tendril glows,
That lip which, faded, still outreds the rose ?
With loving glance the timid fawns draw nigh :
Say dost thou still with joy their wants supply ?
For thee, O lotus-eyed, their glances shine,
Mocking the brightness of each look of thide,
O Mountain-Lady, it is truly said
That heavenly charms to sin have never led,
For even penitents may learn of thee
How pure, how gentle Beauty's self may be.
Bright GAṄGĀ falling with her heavenly waves,
HIMĀLAYA'S head with sacred water laves,
Bearing the flowers the seven great Sages fling
To crown the forehead of the Mountain-King.

Yet do thy deeds, O bright-haired maiden, shed
A richer glory round his awful head.
Purest of motives, Duty leads thy heart :
Pleasure and gain therein may claim no part.
O noble maid, the wise have truly said
That friendship soon in gentle heart is bred.
Seven steps together bind the lasting tie :
Then bend on me, dear Saint, a gracious eye.
Fain, lovely UMĀ, would a Brāhmaṇa learn
What noble guerdon would thy penance earn.
Say, art thou toiling for a second birth,
Where dwells the great Creator ? O'er the earth
Resistless sway ? Or fair as Beauty's Queen,
Peerless, immortal, shall thy form be seen ?
The lonely soul bowed down by grief and pain,
By penance' aid some gracious boon may gain.
But what, O faultless one, can move thy heart
To dwell in solitude and prayer apart ?
Why should the cloud of grief obscure thy brow,
'Mid all thy kindred, who so loved as thou ?
Foes hast thou none : for what rash hand would dare
From serpent's head the magic gem to tear ?
Why dost thou seek the hermit's garb to try,
Thy silken raiment and thy gems thrown by ?
As though the sun his glorious state should leave,
Rayless to harbour 'mid the shades of eve.
Wouldst thou win heaven by thy holy spells ?
Already with the Gods thy father dwells.
A husband, lady ? O forbear the thought,
A priceless jewel seeks not, but is sought.
Maiden, thy deep sighs tell me it is so ;
Yet, doubtful still, my spirit seeks to know

Couldst thou e'er love in vain ? What heart so cold
That hath not eagerly its worship told ?
Ah ! could the cruel loved one, thou fair maid,
Look with cold glances on that bright hair's braid ?
Thy locks are hanging loosely o'er thy brow,
Thine ear is shaded by no lotus now.
See, where the sun hath scorched that tender neck
Which precious jewels once were proud to deck.
Still gleams the line where they were wont to
cling,
As faintly shows the moon's o'ershadowed ring.
Now sure thy loved one, vain in beauty's pride,
Dreamed of himself when wandering at thy side,
Or he would count him blest to be the mark
Of that dear eye, so soft, so lustrous dark.
But, gentle UMĀ, let thy labour cease ;
Turn to thy home, fair Saint, and rest in peace.
By many a year of penance duly done
Rich store of merit has my labour won.
Take then the half, thy secret purpose name ;
Nor in stern hardships wear thy tender frame."

The holy Brāhmana ceased : but UMĀ's breast
In silence heaved, by love and fear opprest.
In mute appeal she turned her languid eye,
Darkened with weeping, not with softening dye,
To bid her maiden's friendly tongue declare
The cherished secret of her deep despair :
"Hear, holy Father, if thou still wouldst know,
Why her frail form endures this pain and woe,
As the soft lotus makes a screen to stay
The noontide fury of the God of Day.

Proudly disdaining all the blest above,
With heart and soul she seeks for ŚIVA'S love.
For him alone, the Trident-wielding God,
The thorny paths of penance hath she trod.
But since that mighty one hath KĀMA slain,
Vain every hope, and every effort vain.
E'en as life fled, a keen but flowery dart
Young LOVE, the Archer, aimed at ŚIVA'S heart.
The God in anger hurled the shaft away,
But deep in UMĀ'S tender soul it lay ;
Alas, poor maid ! she knows no comfort now,
Her soul's on fire, her wild locks hide her brow.
She quits her father's halls, and frenzied roves
The icy mountain and the lonely groves.
Oft as the maidens of the minstrel throng
To hymn great ŚIVA'S praises raised the song,
The lovelorn lady's sobs and deep-drawn sighs
Drew tears of pity from their gentle eyes.
Wakeful and fevered in the dreary night
Scarce closed her eyes, and then in wild affright
Rang through the halls her very bitter cry,
"God of the azure neck, why dost thou fly ?"
While their soft bands her loving arms would cast
Round the dear vision fading all too fast.
Her skilful hand, with true love-guided art,
Had traced the image graven on her heart.
"Art thou all present ? Dost thou fail to see
Poor UMĀ'S anguish and her love for thee ?"
Thus oft in frenzied grief her voice was heard,
Chiding the portrait with reproachful word.
Long thus in vain for ŚIVA'S love she strove,
Then turned in sorrow to this holy grove.

Since the sad maid hath sought these forest glades
To hide her grief amid the dreary shades,
The fruit hath ripened on the spreading bough ;
But ah ! no fruit hath crowned her holy vow.
Her faithful friends alone must ever mourn
To see that beauteous form by penance worn,
But oh ! that ŚIVA would some favour deign,
As INDRA pitieth the parching plain !"

The maiden ceased : his secret joy dissembling,
The Brāhmaṇa turned to UMĀ pale and trembling :
"And is it thus, or doth the maiden jest ?
Is this the darling secret of thy breast ?"

Scarce could the maid her chocking voice command,
or clasp her rosary with quivering hand :
"O holy sage, learned in the Veda's lore,
'Tis even thus. Great ŚIVA I adore.
Thus would my steadfast heart his love obtain,
For this I gladly bear the toil and pain.
Surely the strong desire, the earnest will,
May win some favour from his mercy still."

"Lady," cried he, "that mighty Lord I know ;
Ever his presence bringeth care and woe.
And wouldst thou still a second time prepare
The sorrows of his fearful life to share ?
Deluded maid, how shall thy tender hand,
Decked with the nuptial bracelet's jewelled band,
Be clasped in his, when fearful serpents twine
In scaly horror round that arm divine ?
How shall thy robe, with gay flamingoes gleaming,
Suit with his coat of hide with blood-drops streaming ?
Of old thy pathway led where flowerets sweet
Made pleasant carpets for thy gentle feet.

And e'en thy foes would turn in grief away
To see these vermeil-tinted limbs essay,
Where scattered tresses strew the mournful place,
Their gloomy path amid the tombs to trace.
On ŚIVA'S heart the funeral ashes rest,
Say, gentle lady, shall they stain thy breast.
Where the rich tribute of the Sandal trees
Sheds a pure odour on the amorous breeze ?
A royal bride returning in thy state,
The king of elephants should bear thy weight.
How wilt thou brook the mockery and the scorn
When thou on ŚIVA'S bull art meanly borne ?
Sad that the crescent moon his crest should be :
And shall that mournful fate be shared by thee ?
His crest, the glory of the evening skies,
His bride, the moonlight of our wondering eyes !
Deformed is he, his ancestry unknown ;
By vilest garb his poverty is shown.
O fawn-eyed lady, how should SIVA gain
That heart for which the glorious strive in vain
No charms hath he to win a maiden's eye :
Cease from thy penance, hush the fruitless sigh !
Unmeet is he thy faithful heart to share,
Child of the Mountain, maid of beauty rare !
Not 'mid the gloomy tombs do sages raise
The holy altar of their prayer and praise."

Impatient UMĀ listened : the quick blood
Rushed to her temples in an angry flood.
Her quivering lip, her darkly-flashing eye
Told that the tempest of her wrath was nigh.
Proudly she spoke : "How couldst thou tell aright
Of one like ŚIVA, perfect, infinite ?

'Tis ever thus, the mighty and the just
Are scorned by souls that grovel in the dust.
Their lofty goodness and their motives.wise
Shine all in vain before such blinded eyes,
Say who is greater, he who strives for power,
Or he who succours in misfortune's hour ?
Refuge of worlds, O how should ŚIVA deign
To look on men enslaved to paltry gain ?
The spring of wealth himself, he careth naught
For the vile treasures that mankind have sought.
His dwelling-place amid the tombs may be,
Yet Monarch of the three great worlds is he.
What though no love his outward form may claim,
The stout heart trembles at his awful name.
Who can declare the wonders of his might ?
The Trident-wielding God, who knows aright ?
Whether around him deadly serpents twine,
Or if his jewelled wreaths more brightly shine :
Whether in rough and wrinkled hide arrayed,
Or silken robe, in glittering folds displayed ;
If on his brow the crescent moon he bear,
Or if a shrunken skull be withering there ;
The funeral ashes touched by him acquire
The glowing lustre of eternal fire ;
Falling in golden showers, the heavenly maids
Delight to pour them on their shining braids.
What though no treasures fill his storehouse full,
What though he ride upon his horned bull,
Not e'en may INDRA in his pride withhold
The lowly homage that is his of old,
But turns his raging elephant to meet
His mighty lord, and bows before his feet,

Right proud to colour them rich rosy red
With the bright flowers that deck his prostrate head.
Thy slanderous tongue proclaims thy evil mind,
Yet in thy speech one word of truth we find.
Unknown thou calls't him : how should mortal man
Count when the days of BRAHMĀ'S Lord began ?
But cease these idle words : though all be true,
His failings many and his virtues few,
Still clings my heart to him, its chosen lord,
Nor fails nor falters at thy treacherous word.
Dear maiden, did yon eager boy depart ;
Why should the slanderous tale defile his heart ?
Most guilty who the faithless speech begins,
But he who stays to listen also sins."

She turned away : with wrath her bosom swelling,
Its vest of bark in angry pride repelling ;
But sudden, lo, before her wondering eyes
In altered form she sees the sage arise ;
'Tis ŚIVA'S self before the astonished maid,
In all his gentlest majesty displayed.
She saw, she trembled, like a river's course,
Checked for a moment in its onward force,
By some huge rock amid the torrent hurled
Where erst the foaming waters madly curled.
One foot uplifted, shall she turn away ?
Unmoved the other, shall the maiden stay ?
The silver moon on ŚIVA'S forehead shone,
While softly spake the God in gracious tone :
"O gentle maiden, wise and true of soul,
Lo, now I bend beneath thy sweet control.
Won by thy penance, and thy holy vows,
Thy willing slave ŚIVA before thee bows."

He spake, and rushing through her languid frame,
At his dear words returning vigour came.
She knew but this, that all her cares were o'er.
Her sorrows ended, she should weep no more !

CANTO SIXTH

Canto Sixth

UMĀ'S ESPOUSALS.

Now gentle UMĀ bade a damsel bear
To SIVA, Soul of All, her maiden prayer :
"Wait the high sanction of HIMALAYA'S will.
And ask his daughter from the royal hill."
Then ere the God, her own dear Lord, replied,
In blushing loveliness she sought his side.
Thus the young mango hails the approaching spring
By its own tuneful bird's sweet welcoming.

In UMĀ'S ear he softly whispered, yea,
Then scarce could tear him from her arms away.
Swift with a thought he summoned from above
The Seven bright Saints to hear his tale of love.
They came, and She, the Heavenly Dame, was there,
Lighting with glories all the radiant air ;
Just freshly bathed in sacred GAṄGĀ'S tide,
Gemmed with the dancing flowers that deck her side,
And richly scented with the nectarous rill
That heavenly elephants from their brows distil.
Fair strings of pearl their radiant fingers hold,
Clothed are their limbs in hermit-coats of gold ;
Their rosaries, large gems of countless price,
Shone like the fruit that glows in Paradise,
As though the glorious trees that blossom there
Had sought the forest for a life of prayer.

With all his thousand beams the God of Day,
Urging his coursers down the sloping way,
His banner furled at the approach of night,
Looks up in reverence on those lords of light.
Ancient creators : thus the wise, who know,
Gave them a name in ages long ago :
With BRAHMĀ joining in creation's plan,
And perfecting the work His will began ;
Still firm in penance, though the hermit-vow
Bears a ripe harvest for the sages now.
Brightest in glory 'mid that glorious band
See the fair Queen, the Heavenly Lady, stand.
Fixing her loving eyes upon her spouse,
She seemed sent forth to crown the sage's vows
With sweet immortal joy, the dearest prize
Strong prayer could merit from the envious skies.
With equal honour on the Queen and all
Did the kind glance of ŚIVA'S welcome fall.
No partial favour by the good is shown :
They count not station, but the deed alone.
So fair she shone upon his raptured view,
He longed for wedlock's heavenly pleasures too.
What hath such power to lead the soul above
By virtue's pleasant path as wedded love !
Scarce had the holy motive lent its aid
To knit great ŚIVA to the Mountain-Maid,
When KĀMĀ's spirit that had swooned in fear
Breathed once again and deemed forgiveness near.

The ancient Sages reverently adored
The world's great Father and its Sovran Lord,
And while a soft ecstatic thrilling ran
O'er their celestial frames, they thus began :

"Glorious the fruit our holy studies bear,
Our constant penance, sacrifice and prayer.
For that high place within thy thoughts we gain
Which fancy strives to reach, but longs in vain.
How blest is he, the glory of the wise,
Deep in whose thoughtful breast thy Godhead lies !
But who may tell his joy who rests enshrined,
O BRHAMĀ'S great Creator, in thy mind !
We dwell on high above the cold moon's ray ;
Beneath our mansion glows the God of Day,
But now thy favour lends us brighter beams,
Blest with thy love our star unchanging gleams.
How should we tell what soul-entrancing bliss
Enthrals our spirit at an hour like this ?
Great Lord of All, thou Soul of Life indwelling,
We crave one word thy wondrous nature telling.
Though to our eyes thy outward form be shown,
How can we know thee as thou shouldst be known ?
In this thy present shape, we pray thee, say
Dost thou create ? dost thou preserve or slay ?
But speak thy wish ; called from our starry rest
We wait, O ŚIVA, for our Lord's behest."

Then answered thus the Lord of glory, while
Flashed from his dazzling teeth so white a smile,
The moon that crowned him poured a larger stream
Of living splendour from that pearly gleam :

" Ye know, great Sages of a race divine,
No selfish want e'er prompts a deed of mine.
Do not the forms—eight varied forms—I wear,
The truth of this to all the world declare ?
Now, as that thirsty bird that drinks the rain
Prays the kind clouds of heaven to soothe its pain,

So the Gods pray me, trembling 'neath their foe,
To send a child of mine and end their woe.
I seek the Mountain-Maiden as my bride ;
Our hero son shall tame the demon's pride.
Thus the priest bids the holy fire arise,
Struck from the wood to aid the sacrifice.
Go, ask HIMĀLAYA for the lovely maid :
Blest are those bridals which the holy aid.
So shall more glorious honours gild my name,
And win the father yet a prouder fame.
Nor, O ye heavenly Sages, need I teach
What for the maiden's hand shall be your speech,
For still the wise in worthiest honour hold
The rules and precepts ye ordained of old.
This Lady too shall aid your mission there ;
Best for such task a skilful matron's care.
And now, my heralds, to your task away.
When proud HIMĀLAYA holds his royal sway ;
Then meet me where this mighty torrent raves
Down the steep channel with its headlong waves."

Thus while that holiest One his love confessed,
The hermits listened : from each saintly breast
Fled the false shame that yet had lingered there,
And love and wedlock showed divinely fair.

On through the heaven, o'er tracts of swordlike blue,
Towards the gay city, swift as thought, they flew,
Bright with high domes and palaces most fair,
As if proud ALAKĀ were planted there,
Or PARADISE poured forth, in showers that bless,
The rich o'erflowings of its loveliness.
Round lofty towers adorned with gems and gold
Her guardian stream the holy GAṄGĀ rolled.

On every side, the rampart's glowing crown,
Bright wreaths of fragrant flowers hung waving down,—
Flowers that might tempt the maids of heavenly birth
To linger fondly o'er that pride of earth.
Its noble elephants, unmoved by fear,
The distant roaring of the lions hear.
In beauty peerless, and unmatched in speed,
Its thousand coursers of celestial breed.
Through the broad streets bright sylphs and minstrels rove :
Its dames are Goddesses of stream and grove.
    Hark ! the drum echoes louder and more loud
From glittering halls whose spires are wrapt in cloud.
It were the thunder, but that voice of fear
Falls not in measured time upon the ear.
'Tis balmy cool, for many a heavenly tree,
With quivering leaves and branches waving free,
Sheds a delightful freshness through the air,—
Fans which no toil of man has stationed there.
The crystal chambers where they feast at night
Flash back the beamings of the starry light.
So brightly pure that silver gleam is shed,
Playing so fondly round each beauteous head,
That all seem gifted from those lights above
With richest tokens of superior love.
How blest its maidens ! cloudless is their day,
And radiant herbs illume their nightly way.
No term of days, but endless youth they know ;
No Death save him who bears the Flowery Bow :
Their direst swoon, their only frenzy this—
The trance of love, the ecstasy of bliss !
Ne'er can their lovers for one hour withstand
The frown, the quivering lip, the scornful hand ;

But seek forgiveness of the angry fair,
And woo her smile with many an earnest prayer.
Around, wide gardens spread their pleasant bowers,
Where the bright Champak opes her fragrant flowers :
Dear shades, beloved by the sylphs that roam
In dewy evening from their mountain home.

Ah ! why should mortals fondly strive to gain
Heaven and its joys by ceaseless toil and pain ?
E'en the Saints envied as their steps drew near,
And owned a brighter heaven was opened here.
They lighted down ; braided was each long tress,
Bright as the pictured flame, as motionless.
HIMĀLAYA'S palace-warders in amaze
On the Seven Sages turned their eager gaze,—
A noble company of celestial race
Where each in order of his years had place,—
Glorious, as when the sun, his head inclining,
Sees his own image 'mid the waters shining.

To greet them with a gift HIMĀLAYA sped,
Earth to her centre shaking at his tread.
By his dark lips with mountain metals dyed,
His arms like pines that clothe his lofty side :
By his proud stature, by his stony breast,
Lord of the Snowy Hills he stood confest,
On to his Council-hall he led the way,
Nor failed due honour to the Saints to pay.
On couch of reed the Monarch bade them rest,
And thus with uplift hands those Heavenly Lords addressed :
"Like soft rain falling from a cloudless sky,
Or fruit, when bloom has failed to glad the eye,

So are ye welcome, Sages ; thus I feel
Ecstatic thrilling o'er my spirit steal,
Changed, like dull senseless iron to burning gold,
Or some rapt creature, when the heavens unfold
To eyes yet dim with tears of earthly care,
The rest, the pleasures, and the glory there.
Long pilgrim bands from this auspicious day
To my pure hill shall bend their constant way.
Famed shall it be o'er all the lands around,
For where the good have been is holy ground.
Now am I doubly pure, for GAṄGĀ'S tide
Falls on my head from heaven and laves my side.
Henceforth I boast a second stream as sweet,
The water, Sages, that has touched your feet.
Twice by your favour is HIMĀLAYA blest,—
This towery mountain that your feet have prest,
And this my moving form is happier still
To wait your bidding, to perform your will.
These mightly limbs that fill the heaven's expanse
Sink down, o'erpowered, in a blissful trance.
So bright your presence, at the glorious sight
My brooding shades of darkness turn to light.
The gloom that haunts my mountain caverns flies,
And cloudy passion in the spirit dies.
O say, if here your arrowy course ye sped
To throw fresh glory round my towering head.
Surely your wish, ye Mighty Ones, can crave
No aid, no service from your willing slave.
Yet deem me worthy of some high behest :
The lord commandeth, and the slave is blest,
Declare your pleasure, then, bright heavenly band :
We crave no guerdon but your sole command.

Yours are we all, HIMĀLAYA and his bride,
And this dear maiden child our hope and pride."
Not once he spake : his cavern mouths around
In hollow echoings gave again the sound.
Of all who speak beyond compare the best,
AṄGIRAS answered at the Saints' request ;
"This power hast thou, great King, and mightier far,
Thy mind is lofty as thy summits are.
Sages say truly, VIṢṆU is thy name :
His spirit breatheth in thy mountain frame.
Within the caverns of thy boundless breast
All things that move and all that move not rest.
How on his head so soft, so delicate,
Could the great Snake uphold the huge earth's weight,
Did not thy roots, far-reaching down to hell,
Bear up the burden and assist him well ?
Thy streams of praise, thy pure rills' ceaseless flow
Make glad the nations wheresoe'er they go,
Till, shedding purity on every side,
They sink at length in boundless Ocean's tide.
Blest is fair GAṄGĀ, for her heavenly stream
Flows from the feet of him that sits supreme
And blest once more, O mighty Hill, is she
That her bright waters spring anew from thee.
Vast grew his body when the avenging God
In three huge strides o'er all creation trod.
Above, below, his form increased, but thou
Wast ever glorious and as vast as now.
By thee is famed SUMERU forced to hide
His flashing rays and pinnacles of pride.
For thou hast won thy station in the skies
Mid the great Gods who claim the sacrifice.

Firm and unmoved remains thy lofty hill,
Yet thou canst bow before the holy still.
Now—for the glorious work will fall on thee,—
Hear thou the cause of this our embassy.
We also, Mountain Monarch, since we bear
To thee the message, in the labour share.
The Highest, Mightiest, Noblest One, adored
By the proud title of our Sovran Lord :
The crescent moon upon his brow bears he,
And wields the wondrous powers of Deity.
He in this earth and varied forms displayed,
Bound each to other by exchange of aid,
Guides the great world and all the things that are,
As flying coursers whirl the glittering car.
Him good men seek with holy thought and prayer,
Who fills their breast and makes his dwelling there.
When saints, we read, his lofty sphere attain,
They ne'er may fall to this base earth again :
His messengers, great King, we crave the hand
Of thy fair daughter at the God's command,
At such blest union, as of TRUTH and VOICE,
A father's heart should grieve not, but rejoice.
Her Lord is Father of the world, and she
Of all that liveth shall the mother be
Gods that adore him with the Neck of Blue
In homage bent shall hail the Lady too,
And give a glory to her feet with gems
That sparkle in their priceless diadems.
Hear what a roll shall blazon forth thy line,—
Maid, Father, Suitor, Messengers divine !
Give him the chosen lady, and aspire
To call thy son the Universe's Sire,

Who laudeth none, but all mankind shall raise
To Him through endless time the songs of praise."

Thus while he spake the lady bent her head
To hide her cheek, now blushing rosy red,
And numbered o'er with seeming care the while
Her lotus' petals in sweet maiden guile.
With pride and joy HIMĀLYĀ'S heart beat high,
Yet ere he spake he looked to MENĀ'S eye:
Full well he knew a mother's gentle care
Learns her child's heart and love's deep secret there,
And this the hour, he felt when fathers seek
Her eye for answer or her changing cheek,
His eager look HIMĀLAYA scare had bent
When MENĀ'S eye beamed back her glad assent.
O gentle wives! your fondest wish is still
To have with him you love one heart, one will.

He threw his arms around the blushing maid
In queenly garment and in gems arrayed,
Awhile was silent, then in rapture cried,
"Come, O my daughter! Come, thou destined bride
Of SIVA Lord of All: this glorious band
Of Saints have sought thee at the God's command
And I thy sire this happy day obtain
The best reward a father's wish would gain."

Then to the Saints he cried: "Pure Hermits, see
The spouse of ŚIVA greets your company."
They looked in rapture on the maid, and poured
Their fullest blessing on her heavenly lord.
So low she bowed, the gems that decked her hair
And sparkled in her ear fell loosened there
Then with sweet modesty and joy opprest
She hid her blushes on the Lady's breast

He cheered the mother weeping for her child,
Her own UMĀ, till again she smiled :
Such bliss and glory should be hers above,
Yea, mighty ŚIVA'S undivided love.

They named the fourth for UMĀ'S nuptial day ;
Then sped the Sages on their homeward way :
And thanked by ŚIVA with a gracious eye
Sought their bright rest amid the stars on high.
Through all those weary days the lover sighed
To wind his fond arms around his gentle bride,
Oh, if the Lord of Heaven could find no rest,
Think, think how Love, strong Love, can tear a mortal's breast !

CANTO SEVENTH

Canto Seventh

UMĀ'S BRIDAL.

IN light and glory dawned the expected day
Blest with a kindly star's auspicious ray,
When gaily gathered at HIMĀLAYA'S call
His kinsmen to the solemn festival.
Through the broad city every dame's awake
To grace the bridal for her monarch's sake ;
So great their love for him, this single care
Makes one vast household of the thousands there.
Heaven is not brighter than the royal street
Where flowers lie scattered 'neath the nobles' feet,
And banners waving to the breeze unfold
Their silken broidery over gates of gold.
And she, their child, upon her bridal day
Bears her dear parents' every thought away.
So, when from distant shores a friend returns,
With deeper love each inmost spirit burns.
So, when grim Death restores his prey again
Joy brighter shines from memory of pain.
Each noble matron of HIMĀLAYA'S race
Folds his dear UMĀ in a long embrace,
Pours blessings on her head, and prays her take
Some priceless jewel for her friendship's sake.
With sweetest influence a star of power
Had joined the spotted moon : at that blest hour

To deck fair UMĀ many a noble dame
And many a gentle maid assiduous came.
And well she graced their toil, more brightly fair
With feathery grass and wild flowers in her hair.
A silken robe flowed free below her waist ;
Her sumptuous head a glittering arrow graced.
So shines the young unclouded moon at last,
Greeting the sun, its darksome season past.
Sweet-scented Lodhra dust and Sandal dyed
The delicate beauties of the fair young bride,
Veiled with a soft light robe. Her tiring-girls
Then led her to a chamber decked with pearls
And paved with sapphires, where the lulling sound
Of choicest music breathed divinely round.
There o'er the lady's limbs they poured by turns
Streams of pure water from their golden urns.
Fresh from the cooling bath the lovely maid
In fairest white her tender form arrayed.
So opes the Kāsa all her shining flowers
Lured from their buds by softly falling showers.
Then to a court with canopies o'erhead
A crowd of noble dames the maiden led—
A court for solemn rites, where gems and gold
Adorn the pillars that the roof uphold.
There on a couch they set her with her face
Turned toward the east. So lovely then the grace
Of that dear maid, so ravishing her smile,
E'en her attendants turned to gaze awhile ;
For though the brightest gems around her lay,
Her brighter beauty stole their eyes away.
Through her long tresses one a chaplet wound,
And one with fragrant grass her temples crowned,

While o'er her head sweet clouds of incense rolled
To try and perfume every shinning fold.
Bright dyes of saffron and the scented wood
Adorned her beauty, till the maiden stood
Fairer than GAṄGĀ when the Love-birds play
O'er sandy islets in her silvery bay.
To what rare beauty shall her maids compare
Her clear brow shaded by her glossy hair ?
Less dazzling pure the lovely lotus shines
Flecked by the thronging bees in dusky lines.
Less bright the moon, when a dark band of cloud
Enhances beauties which it cannot shroud.
Behind her ear a head of barley drew
The eye to gaze upon its golden hue.
But then her cheek, with glowing saffron dyed,
To richer beauty called the glance aside.
Though from those lips, where Beauty's guerdon lay,
The vermeil tints were newly washed away,
Yet o'er them, as she smiled, a ray was thrown
Of quivering brightness that was all their own.

'Lay this dear foot upon thy lover's head
Crowned with the moon," the laughing maiden said,
Who dyed her lady's feet—no word spake she,
But beat her with her wreath in playful glee.

Then tiring-women took the jetty dye
To guard, not deck the beauty of her eye,
Whose languid half-shut glances might compare
With lotus leaves just opening to the air ;
And as fresh gems adorned her neck and arms,
So quickly changing grew the maiden's charms,
Like some fair plant where bud succeeding bud
Unfolds new beauty ; or a silver flood

Where gay birds follow quickly ; or like night,
When crowding stars come forth in all their light.
Oft as the mirror would her glance beguile
She longed to meet her Lord's approving smile.
Her tasteful skill the timid maid essays
To win one smile of love, one wore of praise.

The happy mother took the golden dye
And raised to hers young UMĀ's beaming eye.
Then swelled her bosom with maternal pride
As thus she decked her darling for a bride.
Oh, she had longed to trace on that fair brow
The nuptial line, yet scarce could mark it now.

On UMĀ'S rounded arm the woollen band
Was fixt securely by the nurse's hand.
Blind with the tears that filled her swimming eye,
In vain the mother strove that band to tie.
Spotless as curling foam-flakes stood she there,
As yielding soft, as graceful and as fair :
Or like the glory of an autumn night
Robed by the full moon in a veil of light.

Then at her mother's hest, the maid adored
The spirit of each high ancestral lord,
Nor failed she next the noble dames to greet,
And give due honour to their reverend feet.
They raised the maiden as she bowed her head :
"Thine be the fulness of his love !" they said.
Half of his being, blessing high as this
Can add no rapture to her perfect bliss.
Well-pleased HIMĀLAYA viewed the pomp and pride
Meet for his daughter, meet for ŚIVA'S bride ;
Then sought the hall with all his friends to wait
The bridegroom's coming with a monarch's state,

Meanwhile by heavenly matron's care displayed
Upon KUBERA'S lofty mount were laid
The ornaments of ŚIVA, which of yore
At his first nuptials the bridgroom wore.
He laid his hand upon the dress, but how
Shall robes so sad, so holy, grace him now?
His own dire vesture took a shape as fair
As gentle bridegroom's heart could wish to wear.
The withering skull that glazed the eye with dread,
Shone a bright coronal to grace his head.
That elephant's hide the God had worn of old
Was now a silken robe inwrought with gold.
Ere this his body was with dust besprent:
With unguent now it shed delightful scent;
And that mid-eye which glittering like a star
Shot the wild terror of its glance afar—
So softly now its golden radiance beamed—
A mark of glory on his forehead seemed.
His twining serpents, destined still to be
The pride and honour of the deity,
Changed but their bodies: in each sparkling crest
The blazing gems still shone their loveliest.
What need of jewels on the brow of Him
Who wears the crescent moon? No spot may dim
Its youthful beauty, e'en in light of day
Shedding the glory of its quenchless ray.
Well-pleased the God in all his pride arrayed
Saw his bright image mirrored in the blade
Of the huge sword they brought; then calmly leant
On NANDI'S arm, and toward his bull he went,
Whose broad back covered with a tiger's hide
Was steep to climb as Mount KAILĀŚA'S side.

Yet the dread monster humbly shrank for fear,
And bowed in reverence as his Lord drew near.
The matrons followed him, a saintly throng,
Their ear-rings waving as they dashed along :
Sweet faces, with such glories round them shed
As made the air one lovely lotus bed.
On flew those bright ones : KĀLI came behind,
The skulls that decked her rattling in the wind :
Like the dark rack that scuds across the sky,
With herald lightning and the crane's shrill cry.

Hark ! from the glorious bands that lead the way,
Harp, drum, and pipe, and shrilling trumpet's bray,
Burst through the sky upon the startled ear
And tell the Gods the hour of worship's near.

They came ; the SUN presents a silken shade
Which heaven's own artist for the God had made,
Gilding his brows, as though bright GANGĀ rolled
Adown his holy head her waves of gold.
She in her Goddess-shape divinely fair,
And YAMUNĀ, sweet River-Nymph, were there,
Fanning their Lord, that fancy still might deem
Swans waved their pinions round each Lady of the Stream.
E'en BRAHMĀ came, Creator, Lord of Might,
And VIṢṆU glowing from the realms of light.
"Ride on," they cried, "thine, thine tor ever be
The strength, the glory, and the victory."
To swell his triumph that high blessing came
Like holy oil upon the rising flame.
In those Three Persons the one God was shown,
Each first in place, each last,—not one alone ;
Of ŚIVA, VIṢṆU, BRAHMĀ, each may be
First, second, third, among the Blessed Three.

By INDRA led, each world-upholding Lord
With folded hands the mighty God adored.
In humble robes arrayed, the pomp and pride
Of glorious deity they laid aside.
They signed to NANDI, and the favourite's hand
Guided his eye upon the suppliant band.
He spake to VIṢṆU, and on INDRA smiled.
To BRAHMĀ bowed—the lotus' mystic child.
On all the hosts of heaven his friendly eye
Beamed duly welcome as they crowded nigh.
The Seven Great Saints their blessings o'er him shed,
And thus in answer, with a smile, he said:
"Hail, mighty Stages ! hail, ye Sons of Light !
My chosen priests to celebrate this rite."

Now in sweet tones the heavenly minstrels tell
His praise, beneath whose might TRIPURA fell.
He moves to go : from his moon-crest a ray
Sheds quenchless light on his triumphant way.
On through the air his swift bull bore him well,
Decked with the gold of many a tinkling bell ;
Tossing from time to time his head on high,
Enwreathed with clouds as he flew racing by,
As though in furious charge he had uptorn
A bank of clay upon his mighty horn.

Swiftly they came where in its beauty lay
The city subject to HIMALAYA'S away.
No foeman's foot had ever trod those halls,
No foreign bands encamped around the walls.
Then ŚIVA'S glances fixed their eager hold
On that fair city as with threads of gold.
The God whose neck still gleams with cloudy blue
Burst on the wondering people's upturned view,

And on the earth descended, from the path
His shafts once dinted in avenging wrath.
Forth from the gates a noble army poured
To do meet honour to the mighty Lord.
With all his friends on elephants of state
The King of Mountains passed the city gate,
So gaily decked, the princes all were seen
Like moving hills inwrapt in bowery green.
As the full rushing of two streams that pour
Beneath one bridge with loud tumultuous roar,
So through the city's open gate streamed in
Mountains and Gods with tumult and with din.
So glorious was the sight, wonder and shame,
When ŚIVA bowed him, o'er the Monarch came ;
He knew not he had bent his lofty crest
In reverent greeting to his heavenly guest.
HIMĀLAYA, joying in the festive day,
Before the immortal bridegroom led the way
Where heaps of gay flowers burying half the feet
Lay breathing odours through the crowded street.

Careless of all beside, each lady's eye
Must gaze on ŚIVA as the troop sweeps by.
One dark-eyed beauty will not stay to bind
Her long black tresses, floating unconfined
Save by her little hand ; her flowery crown
Hanging neglected and unfastened down,
One from her maiden tore her foot away
On which the dye, all wet and streaming, lay,
And o'er the chamber rushing in her haste,
Where'er she stepped, a crimson footprint traced.
Another at the window takes her stand ;
One eye is dyed,—the pencil in her hand.

Here runs an eager maid, and running, holds
Loose and ungirt her flowing mantle's folds,
Whilst, as she strives to close the parting vest,
Its brightness gives new beauty to her breast.
Oh ! what a sight ! the crowded windows there
With eager faces excellently fair,
Like sweetest lilies, for their dark eyes fling
Quick glances quivering like the wild bee's wing.
Onward in peerless glory ŚIVA passed ;
Gay banners o'er his way their shadows cast,
Each palace dome, each pinnacle and height
Catching new lustre from his crest of light.
On swept the pageant : on the God alone
The eager glances of the dames were thrown :
On his bright form they fed the rapturous gaze,
And only turned to marvel and to praise :
"Oh, well and wisely, such a lord to gain
The Mountain-Maid endured the toil and pain.
To be his slave were joy : but Oh, how blest
The wife—the loved one—lying on his breast !
Surely in vain, had not the Lord of Life
Matched this fond bridegroom and this loving wife,
Had been his wish to give the worlds a mould
Of perfect beauty ! Falsely have they told
How the young flower-armed God was burnt by fire
At the red flash of ŚIVA'S vengeful ire.
No : jealous LOVE fairer form confessed,
And cast away his own, no more the loveliest.
How glorious is the Mountain King, how proud
Eatth's stately pillar, girt about with cloud !
Now will he lift his lofty head more high,
Knit close to ŚIVA by this holy tie."

Such words of praise from many a bright-eyed dame
On ŚIVA'S ear with soothing witchery came.
Through the broad streets 'mid loud acclaim he rode,
And reached the palace where the King abode.
There he descended from his monster's side,
As the sun leaves a cloud at eventide.

Leaning on VIṢṆU'S arm he passed the door
Where mighty BRAHMĀ entered in before,
Next INDRA came, and all the host of heaven,
The noble Saints and those great Sages seven.
Then led they ŚIVA to a royal seat ;
Fair gifts they brought, for such a bridegroom meet :
With all due rites, the honey and the milk,
Rich gems were offered and two robes of silk.

At length by skilful chamberlains arrayed
They led the lover to the royal maid.
Thus the fond Moon disturbs the tranquil rest
Of Ocean glittering with his foamy crest,
And leads him on, his proud waves swelling o'er,
To leap with kisses on the clasping shore.
He gazed on UMĀ. From his lotus eyes
Flashed out the rapture of his proud surprise.
Then calm the current of his spirit lay
Like the world basking in an autumn day.

They met ; and true love's momentary shame
O'er the blest bridegroom and his darling came.
Eye looked to eye, but, quivering as they met,
Scarce dared to trust the rapturous gazing yet.

In the God's hand the priest has duly laid
The radiant fingers of the Mountain-Maid,
Bright, as if LOVE with his dear sprays of red
Had sought that refuge in his hour of dread.

From hand to hand the soft infection stole,
Till each confessed it in the inmost soul.
Fire filled his veins, with joy she trembled ; such
The magic influence of that thrilling touch.

How grows their beauty, when two lovers stand
Eye fixt on eye, hand fondly linkt in hand !
Then how, unblamed, may mortal minstrel dare
To paint in words the beauty of that pair !

Around the fire in solemn rite they trod,
The lovely lady and the glorious God ;
Like day and starry midnight when they meet
In the broad plains at lofty MERU'S feet.
Thrice at the bidding of the priest they came
With swimming eyes around the holy flame.
Then at his word the bride in order due
Into the blazing fire the parched grain threw,
And toward her face the scented smoke she drew,
Which softly wreathing o'er her fair cheek hung,
And round her ears in flower-like beauty clung.
As o'er the incense the sweet lady stooped,
The ear of barley from her tresses drooped,
And rested on her cheek, beneath the eye
Still brightly beaming with the jetty dye.

"This flame be witness of your wedded life :
Be just, thou husband, and be true, thou wife !"
Such was the priestly blessing on the bride.
Eager she listened, as the earth when dried
By parching summer suns drinks deeply in
The first soft droppings when the rains begin.
"Look, gentle UMĀ," cried her Lord, "afar
Seest thou the brightness of yon polar star ?

Like that unchanging ray thy faith must shine."
Sobbing, she whispered, "Yes, for ever thine."

The rite is o'er. Her joyful parents now
At BRAHMĀ'S feet in duteous reverence bow.
Then to fair UMĀ spake the gracious Power
Who sits enthroned upon the lotus flower :
"O beautiful lady, happy shalt thou be,
And hero children shall be born of thee ; "
Then looked in silence : vain the hope to bless
The bridegroom, ŚIVA, with more happiness.

Then fron the altar, as prescribed of old,
They turned, and rested upon seats of gold ;
And, as the holy books for men ordain,
Were sprinkled duly with the moistened grain.
High o'er their heads sweet Beauty's Queen displayed
Upon a stem of reed a cool green shade,
While the young lotus-leaves of which 'twas made
Seemed, as they glistened to the wondering view,
All richly pearled with drops of beady dew.
In twofold language on each glorious head
The Queen of Speech her richest blessings shed ;
In strong, pure, godlike utterance for his ear,
To her in liquid tones, soft, beautifully clear.

Now for awhile they gaze where maids divine,
In graceful play the expressive dance entwine ;
Whose eloquent motions, with an actor's art,
Show to the life the passions of the heart.

The rite was ended ; then the heavenly band
Prayed SIVA, raising high the suppliant hand :
"Now, for the dear sake of thy lovely bride
Have pity on the gentle God," they cried,

"Whose tender body thy fierce wrath has slain :
Give all his honour, all his might again."
Well pleased, he smiled, and gracious answer gave :
ŚIVA himself now yields him KĀMA'S slave.
When duly given, the great will ne'er despise
The gentle pleading of the good and wise.

Now have they left the wedded pair alone ;
And ŚIVA takes her hand within his own
To lead his darling to the bridal bower,
Decked with bright gold and all her sumptuous dower.
She blushes sweetly as her maidens there
Look with arch smiles and glances on the pair ;
And for one moment, while the damsels stay,
From him she loves turns her dear face away.



NOTES.

CANTO FIRST

THE Hindu Deity of War, the leader of the celestial armies, is known by the names Kārtikeya and Skanda. He is represented with six faces and corresponding arms, and is mounted upon a peacock.

Himālaya. P. 3, L. 1.] Mansion of Snow ; from *hima,* snow, and *ālaya,* mansion.

Pṛthu. P. 3, L. 5.] It is said that in the reign of this fabulous monarch, gods, saints, demons, and other supernatural beings, drained of *milked* from the earth various treasures, appointing severally one of their own class as the recipient, or *Calf,* to use the word of the legend. Himālaya was thus highly favoured by the sacred Mount Meru, and the other hills. The story is found in the sixth chapter of the *Harivaṅśa,* which forms a supplement to the *Mahābhārata.*

Still the fair pearls, & c. P. 4, L. 13.] It was the belief of the Hindus that elephants wore these precious jewels in their heads.

Till heavenly minstrels, & c. P. 4, L. 23.] A class of demi-gods, the songsters of the Hindu Paradise, or Indra's heaven.

There magic herbs, & c. P. 4, L. 29.] Frequent allusion is made by Kālidāsa and other Sanskrit poets to a phosphoric light emitted by plants at night.

E'en the wild kine & c. P. 5, L. 17.] The *Chouri,* or long brush, used to wisk off inspects and flies, was with the Hindus what the sceptre is with us. It was usually made of the tail-hairs of the *Yak,* or *Bos Grunniens.* Thus the poet represents these animals as doing honour to the Monarch of Mountains with these emblems of sovereignty.

That the bright Seven. P. 6, L. 3.] The Hindus call the constellation *Ursa Major* the seven Ṛṣis, or Saints. They will appear as actors in the course of the poem.

And once when Indra's might. P. 6, L. 27.] We learn from the *Rāmāyaṇa* that the mountains were originally furnished with wings, and that tney flew through the air with the speed of the wind. For fear lest they should suddenly fall in their flight, Indra, King of the Gods, struck off their pinions with his thunderbolt; but Maināka was preserved from a similar fate by the friendship of Ocean, to whom he fled for refuge.

Born once again &c. P. 7, L. 5.] The reader will remember the Hindu belief in the Transmigration of Souls. The story alluded to by the poet is this:—"*Dakṣa* was the son of *Brahmā* and father of *Satī*, whom, at the recommendation of the *Ṛṣis*, or Sages, he espoused to *Śiva*, but he was never wholly reconciled to the uncouth figure and practices of his son-in-law. Having undertaken to celebrate a solemn sacrifice, he invited all the Gods except *Śiva*, which so incensed *Satī*, that she threw herself into the sacrificial fire."—(Wilson, Specimens of Hindu Theatre, Vol. II, p. 263.) The name of *Satī*, meaning good, true, chaste woman, is the modern *Suttee*, as it is corruptly written in English.

As the blue offspring of the Turquois Hills. P. 7, L. 23.] These hills are placed in Ceylon. The precious stone grows, it is said, at the sound of thunder in the rainy season.

At her stern penance. P. 8, L. 4.] This is described in the Fifth canto. The meaning of the name Umā is "Oh, do not."

The Gods' bright river. P. 8, L. 15.] The celestial Ganges, which falls from heaven upon Himālaya's head, and continues its course on earth.

Young Kāma's arrow. P. 10, L. 16.] Kāma, the Hindu Cupid, is armed with a bow, the arrows of which are made of flowers.

And brighter than Aśoka's rich leaves. P. 10, L. 21.] Nothing, we are told, can exceed the beauty of this tree when in full bloom. It is, of course, a general favourite with the poets of India.

The strings of pearl. P. 10, L. 23.]

"Then, too, the pearl from out it shell
Unsightly, in the sunless sea
(As' twere a spirit, forced to dwell
In form unlovely) *was set free,*
And round the neck of woman threw
A light it lent and borrowed too."

MOORE (1779-1852)—*Loves of the Angels.*

Moore is frequently the best interpreter, unconsciously, of an Indian poet's thought. It is worth remarking, that the Sanskrit word *muktā*, pearl (literally *freed*), signifies also the *spirit* released from mundance existence, and re-integrated with its divine original.

Compare Shakespeare in '*Cymbeline*' : Cytherea......How bravely thou becomes thy bed etc. and in '*Romeo and Juliet*' :

Oh, she doth teach the torches......over her follows shows.

The sweetest note that e'er the Koil poured. P. 11, L. 7.] The *Kokila,* or *Koil,* the black or Indian cuckoo, is the bulbul or nightingale of Hindustan. It is also the herald of spring, like its European namesake, and the female bird is the especial messenger of Love.

When holy Nārada. P. 11, L. 23.] A divine sage, son of Brahmā.

The holy bull. P. 11, L. 23.] The animal on which the God Śiva rides, as Indra on the elephant.

Who takes eight various forms. P. 12, L. 21.] Śiva is called Wearer of the Eight Forms, as being identical with the Five Elements, Mind, Individuality, and Crude Matter.

Where the pale moon on Śiva's forehead. P. 13, L. 19.] Śiva's crest is the new moon, which is sometimes described as forming a third eye in his forehead. We shall find frequent allusions to this in the course of the poem.

CANTO SECOND

While impious Tāraka. P. 17, L. 1.] A demon who, by a long course of austerities, had acquired power even over the Gods. The Hindu notion is familiar to most of us from Southey's "Curse of Kehama."

Whose face turns every way. P. 17, L. 10.] Brahmā is represented with four faces, one towards each point of the compass.

The mystic three. P. 17, L. 16.] "The triad of qualities," a philosophical term familiar to all the systems of Hindu speculation. They are thus explained in the *Tattwa Samāsa,* a text-book of the Sāṅkhya school :—"Now it is asked, What is the 'triad of qualities'? It is replied, The triad of qualities consists of 'Goodness', 'Foulness', and 'Darkness.' By the 'triad of qualities' is meant the three qualities.' Goodness is endlessly diversified, accordingly as it is exemplified in calmness, lightness, complacency, attainment of wishes, kindliness, contentment, patience, joy, and the like; summarily, it consists of happiness. 'Foulness' is endlessly diversified, accordingly as it is exemplified in grief, distress, separation, excitement, anxiety, fault-finding, and the like; summarily, it consists of pain. 'Darkness' is endlessly diversified, accordingly as it is exemplified in envelopment, ignorance, disgust, abjectness, heaviness, sloth, drowsiness, intoxication, and the like; summarily, it consists of delusion."

Thou when a longing, &c. P. 17, L. 23.] "Having divided his own substance, the mighty power became half male, half female, or *nature active and passive.*"—*Manu,* Ch. I.

The sacred hymns. P. 18, L. 21.] Contained in the Vedas, or Holy Scriptures of the Hindus.

The word of praise. P. 18, L. 22.] The mystic syllable OM, prefacing all the prayers and most of the writings of the Hindus. It implies the Indian triad, and expresses the Three in One.

They hail thee, Nature. P. 18, L. 25.] The object of Nature's activity, according to the Sāṅkhya system, is "the final liberation of individual soul." The incompetency of nature, an irrational principle, to institute a course of action for a definite purpose, and the unfitness of rational soul to regulate the acts on an agent whose character it imperfectly apprehends constitute a principal argument with the theistical Sāṅkhyas for the necessity of a Providence, to whom the ends of existence are known, and by whom Nature is guided.........The atheistical

Sāṅkhyas, on the other hand, contend that there is no occasion for a guiding Providence, but that the activity of nature, for the purpose of accomplishing soul's object, is an intuitive necessity, as illustrated in the following passage:—As it is a function of milk, an unintelligent (substance), to nourish the calf, so it is the office of the chief principle (nature) to liberate the soul."—Prof. Wilson's *Sāṅkhya Kārikā.*

Hail Thee the stranger Spirit, &c. P. 18, L. 27.] "Soul is witness, solitary, bystander, spectator, passive."—*Sāṅkh. Kār.* verse xix.

See, Varuṇā's noose. P. 19, L. 17.] The God of Water.

Weak is Kubera's hand. P. 19, L. 19.] The God of Wealth.

Yama's sceptre. P. 19, L. 23.] The God and Judge of the Dead.

The Lords of Light. P. 19, L. 27.] The Ādityas, twelve in number, are forms of the sun, and appear to represent him as distinct in each month of the year.

The Rudras. P. 20, L. 3.] A class of demi-gods, eleven in number, said to be inferior manifestations of Śiva, who also bears this name.

E'en as on earth, &c. P. 20, L. 9.] Thus the commandment, —Thou shalt not kill, is abrogated by the injunction to kill animals for sacrifice.

The Heavenly Teacher. P. 20, L. 17.] Bṛhaspati, the son of Aṅgiras.

His own dear flower. P. 20, L. 20.] The lotus, on which Brahmā is represented reclining.

Their flashing jewels. P. 21, L. 17.] According to the Hindu belief, serpents wear precious jewels in their hands.

Chakra.] A discus, or quoit, the weapon of Viṣṇu.

As water bears to me. P. 24, L. 4.] "HE, having willed to produce various beings from his own divine substance, first with a thought created the waters, and placed in them a productive seed."—*Manu,* Ch. I.

Mournful braids. P. 24, L. 8.] As a sign of mourning, especially for the loss of their husbands, the Hindustani women collect their long hair into a braid, called in Sanskrit *veṇi.*

The mango twig. P. 24, L. 20.] We shall meet with several allusions to this tree as the favourite of Love and the darling of the bees.

CANTO THIRD

Who angers thee, &c. P. 27, L. 11.] To understand properly this speech of Kāma, it is necessary to be acquainted with some of the Hindu notions regarding a future state. "The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity to its original source. This happiness, according to the philosopher, is to be obtained only by the most perfect abstraction from the world and freedom from passion, even while in a state of terrestrial existence............ Besides this ultimate felicity, the Hindus have several minor degrees of happiness, amongst which is the enjoyment of Indra's Swarga, or, in fact, of a Muhammadan Paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it; and they who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals."—Prof. Wilson's *Megha Dūta.* Compare also "The Lord's Song."—*Specimens of Old Indian Poetry,* pp. 67, 68.

Indra, therefore, may be supposed to feel jealous whenever a human being aspires to something higher than that heaven of which he is the Lord.

The "chain of birth" alluded to is of course the metempsychosis, or transmigration or souls, a belief which is not to be looked upon (says Prof. Wilson in the preface to his edition of the *Sāṅkhya Kārikaā*) as a mere popular superstition. It is the main principle of all Hindu metaphysics; it is the foundation of all Hindu philosophy. The great object of their philosophical research in every system, Brahminical or Buddhist,

is the discovery of the means of putting a stop to further transmigration ; the discontinuance of corporeal being ; the liberation of soul from body.

As on that Snake. P. 29, L. 1.] Śesa, the Serpent King, is in the Hindu mythology the supporter of the earth, as, in one of the fictions of the Edda :

> "That sea-snake, tremendous curled,
> Whose monstrous circle girds the world."

He is also the couch and canopy of the God Visṇu, or, as he is here called, Kṛṣṇa,—that hero being one of his incarnations, and considered identical with the deity himself.

The triple world. P. 29, L. 32.] Earth, heaven, and hell.

His fearful Rati. P. 30, L. 15.] The wife of Kāma, or Love.

To where Kubera, &c. P. 30, L. 24.] The demi-god Kubera was regent of the north.

Nor waited for the maiden's touch. P. 30, L. 29.] Referring to the Hindu notion that the Aśoka blossoms at the touch of a woman's foot. So Shelley says :

> "I doubt not, the flowers of that garden sweet
> Rejoiced in the sound of her gentle feet."
> *Sensitive Plant.*

Grouping the syllables. P. 31, L. 2.] This comparison seems forced rather too far to suit a European taste, Kālidāsa is not satisfied with calling the mango-spray the Arrow of Love ; he must tell us that its leaves are the feathers, and that the bees have marked it with the owner's name.

That loveliest flower, P. 31, L. 3.] The Karnikāra.

His flowery Tilaka. P. 31, L. 12.] The name of a tree ; it also means a mark made with coloured earths or unguents upon the forehead and between the eyebrows, either as an ornament or a sectarial distinction ; the poet intends the word to convey both ideas at once here. In this passage is another comparison of the mango-spray : it is called the *lip* of Love ; its *rouge* is the blush of morning, and its darker beautifying powder the clustering bees. From the universal custom of dying the lips, the Sanskrit poets are constantly speaking of their "vermeil tints," &c. as will be sufficiently evident in the course of this work.

The Hermit's servant. P. 32, L 29.] By name Nandī.

His neck of brightly-beaming blue. P. 33, L. 24.] An ancient legend tells us that after the deluge the ocean was churned by Gods and Demons, in order to recover the Amṛta and other treasures that had been lost in it :

" Then loud and long a joyous sound
 Rang through the startled sky :
' Hail to the Amrit, lost and found !
 A thousand voices cry.
But from the wondrous churning streamed
 A poison fierce and dread,
Burning like fire ; where'er it streamed
 Thick noisome mists were spread.
The wasting venom onwards went,
 And filled the Worlds with fear,
Till Brahmā to their misery bent
 His gracious pitying ear ;
And Śiva those destroying streams
 Drank up at Brahmā's beck.
Still in thy throat the dark flood gleams,
 God of the azure neck !"

Specimens of Old Indian Poetry—*Churning of the Ocean.*

Gates of sense. P. 34, L. 5.] The eyes, ears, &c.

CANTO FOURTH

Speak to me Kāma, P. 41, L. 9]

Compare Shakespeare in *Venus and Adonis* : My tongue cannot express.........

Late, dim, and joyless shall his rising be. P. 42, L. 32.] The Moon, in Hindu mythology, is a male deity.

This line of bees. P. 43, L. 7.] Kāma's bow is sometimes represented as strung in this extraordinary manner.

And stain this foot. P. 43, L. 24.] "Staining the soles of the feet with a red colour, derived from the Mehndee, the Lac, &c., is a favourite practice of the Hindu toilet."—WILSON.

CANTO FIFTH

And worn with resting on her rosary. P. 52, L. 32.] The Hindus use their rosaries much as we do, carrying them in their hands

or on their wrists. As they turn them over, they repeat an inaudible prayer, or the name of the particular deity they worship, as Viṣṇu or Śiva. The *Rudrākṣa mālā* (which we may suppose Umā to have used) is a string of the seeds or berries of the Eleocarpus, and especially dedicated to Śiva. It should contain 108 berries or beads, each of which is fingered with the mental repetition of one of Śiva's 108 appellations.

Not e'en her boy. P. 53 L. 16] Kārtikeya, the God of War.

Os those poor birds. P. 55, L. 14.] The Cakravāki. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during tne night.

That friendship soon in gentle heart is bred. P. 57, L. 6.]

"Amor in cor gentil rattos'apprrnde."

DANTE.

CANTO SIXTH

The Heavenly Dame. P. 67. L. 13]. Arundhatī. wife of one of the Seven Saints.

The Boar.] An Avatāra, or incarnation of Viṣṇu. In this form he preserved the world at the deluge.

That thirsty Bird. P. 69. L. 31]. The Chātaka, supposed to drink nothing but rain-water.

Proud Alakā. P. 70, L. 28]. The capital of Kubera, the God of Wealth.

The bright Champaka. P. 72, L. 4].

"The maid of India blest again to hold
In her broad lap the Coampak's leaves of gold."

Lalla Rookh.

Aṅgiras. P. 74, L. 6]. One of the Seven Saints ; the father of Bṛhaspati, the teacher of the gods.

Vast grew his body. P. 74, L. 25.] Alluding to the Vāmana, of Dwarf Avatāra of Viṣṇu, wrought to restrain the pride of the giant Bāli, who had expelled the Gods from heaven. In that form he presented himself before the giant, and asked him for three paces of land to build a hut. Bāli ridiculed and granted the

request. The dwarf immeditely grew to a prodigious size, so that he measured the earth with one pace, and the heavens with another.

Sumeru. P. 74, L. 29.] Another name of the sacred Mount Meru ; or rather the same word, with *su*, good, prefixed.

CANTO SEVENTH

Kailāsa's side. P. 85, L. 32.] A mountain, the fabulous residence of Kubera, and favourite haunt of Śiva, placed by the Hindus among the Himālayas.

Kālī came behind. P. 86, L. 8.] The name of one of the divine matrons. The word also signifies in Sanskrit a row or succession of clouds. suggesting the comparison which follows.

In twofold language. P. 92, L. 20.] In Sanskrit and Prakrit The latter is a softened modification of the former, to which it bears the same relation as Italian to Latin ; it is spoken by the female characters of the Hindu drama.



स्तुतिकुसुमाञ्जलिः

१. लिप्ता मधुद्रवेणासन् यस्य निर्विषया गिरः ।
तेनेदं वर्त्म वैदर्भं कालिदासेन शोधितम् ॥ (दण्डिनः)

२. निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसान्द्रासु मंजरीष्विव जायते ॥ (बाणस्य)

३. एकोऽपि जीयते हन्त कालिदासो न केनचित् ।
शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु ॥ (राजशेखरस्य)

४. अस्पृष्टदोषा नलिनीव दृष्टा हारावलीव ग्रथिता गुणौघैः ।
प्रियाङ्कपालीव विमर्दहृद्या न कालिदासादपरस्य वाणी ॥ (श्रीकृष्णकवेः)

५. ख्यातः कृती सोऽपि च कालिदासः शुद्धः सुधा स्वादुमती च यस्य ।
वाणीमिषाच्चण्डमरीचिगोत्रसिन्धोः परं पारमवाप कीर्तिः ॥ (सोड्ढलस्य)

६. साकूतमधुरकोकिलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती ॥ (गोवर्धनाचार्यस्य)

७. काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥ (सुभाषितम्)

८. पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥ (सुभाषितम्)

1. *Kālidāsa, whose fine words are dipped in honey, was the pioneer in opening the way to the literary style called the Vaidarbhī.*

2. *Who would not feel the same delight in the rich and melodious muse of Kālidāsa as one does on the sight of the bursting forth of the bunches of the sweet-smelling blossoms.*

3. *Even one Kālidāsa is hard to surpass, not to speak of three Kālidāsas, in the elegant manner of giving expression to the sentiment of Love.*

4. *Of none else, except that of Kālidāsa, both the poetry, which is free from all blemishes and is bristling with excellences and is heart-ravishing, afford such delight as is felt at the sight*

of a blooming lotus in daylight or of a multi-stringed pearl-necklace, or at the press of the close embrace of the beloved.

5. *Kālidāsa, indeed, is an accomplished poet and has won his repute, for, his renown, on the sails of his words, has crossed to the farthest shore of the ocean of (the history) of the Solar Race.*
6. *The poetry of Kālidāsa, which in its suggestiveness and melody is almost like the sweet and stimulating carol of a cuckoo, affords the pleasure of a love-sport even at the time of its study.*
7. *Amongst literary compositions, the drama is the most fascinating literature : amongst dramas, Śākuntala is the most entertaining ; In Śākuntala, the fourth Act excels all other Acts ; and in the fourth Act, too, there are four verses that captivate the heart.*
8. *Formerly, in the course of the enumeration of poets, the name of Kālidāsa fell on the little finger. As there was no peer of him, the next finger, Anāmikā (the nameless one) remains true to its name even to this day.*

Wouldst thou the young year's blossoms
and the fruits of its decline,
And all by which the soul is charmed, enraptured,
feasted, fed,
Wouldst thou the earth and heaven itself in
one sole name combined ?
I name thee, O Śakuntalā, and all at once is said.
... ... (Goethe)

1. *An ancient heathen poet, loving more*
God's creatures, and His women, and His flowers
Then we who boast of consecrated powers ;
Still lavishing his unexhausted store

2. *Of love's deep, simple wisdom, healing o'er*
The world's old sorrows, India's griefs and ours ;
That healing love he found in palace towers,
On mountain, plain, and dark, sea belted shore,

3. *In songs of holy Raghu's kingly line*
Or sweet Śakuntalā in pious grove,
In hearts that met where starry jasmines twine

4. *Or hearts that from long, lovelorn absence strove*
Together. Still his words of wisdom shine :
All's well with man, when man and woman love.
... ... (Arthur. W. Ryder)

I

Lord of poets, Kālidāsa, in the bower of the heavenly magic tree,
You are sitting alone with your beloved
On the throne of the heir-apparent of youth.
To bear your emerald footstool
The whole world is here ; the whole sky
Holds the golden royal umbrella
Over your head alone ; six handmaidens,
The six seasons,[1] *pass round and round dancing ;*
They pour in ever-new goblets
The stream of new-coloured wines
On your thirsty youth ; all creation
Is an inner apartment, a bridal chamber.
There is no sorrow, no misery, not a living soul ;
Only you are the King, and there is your Queen.

II

To-day you are only a poet, no one else ;
Where is your king's assembly, where is your home,
Where is Ujjaini ? Where is to-day
Your lord, Kālidāsa, the great king ?
There is no trace of any one. To-day one thinks
You were for all time a citizen
Of Alakā,[2] *the city of perpetual joy. In the evening*
On the cloud-capped mountain, after his meditation,
When the Lord Śiva danced in ecstatic joy,
The rain-laden cloud thundered as a drum,
And the flashing lightning kept time to the measure.
You sang the song of praise ; at the end,
Taking the peacock feather from her ear,
Gaurī, with a kindly smile, placed it on your head.

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1. With special reference to the great poet's poem Ritusamharam treating of six seasons.
2. The mythical city on the Alakanandā river in the Himālayas. It belonged to Kubera, the treasurer of the gods, and contained untold wealth.

III

When you chanted, poet, to the god and goddess.
Śiva and Pārvatī, the song of the birth of Kārtika,
All round stood the ghostly attendants ; on the mountain crest
Descended slow the peaceful evening clouds.
The lightning did not play, the thunder was mute ;
Kārtika's peacock lowering its tail
Stood quietly by the side of Pārvatī,
Curving its lifted neck ; sometimes, in a gentle smile
Trembled the lips of the goddess ; anon a long sigh
Was breathed unnoticed ; again, the swelling tears
Appeared at the corners of the eyes ; when at length
Confused shame descended silently
On her lowered eyelids, you, poet, glancing at the goddess,
Suddenly stopped your unfinished song.

IV

By the Mānasa lake on the peak of Kailāsa
In a solitary world you were in the courtyard
Of Śiva's mansion his own poet—poet Kālidāsa !
Like the blue sheen on Śiva's throat, the cool blue light
In the ever-still think clouds of June
Under the bright prayer-world of the Seven Riṣis.[3]
You still live in the paradise of the mind
And will dwell there for ever, O Master-poet,
Filling the world with the song of the life of Śiva.
In the midst of it appeared the dream-lightning
Of the King's palace at Ujjainī,
King Vikramāditya, the assembly of the nine gems[4]
That dream disappeared, the great picture vanished ;
You remain for ever the poet in the mind's heaven.

V

Did you not have joy and sorrow,
Hope and despair even like ourselves,
O immortal poet ? Were not there always
The intrigue of a royal court, the stabbing in the back ?

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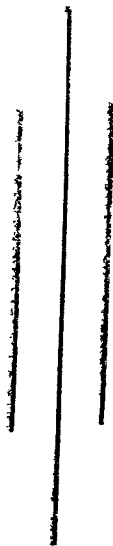
3. The Great Bear constellation.

4. The famous nine men at the court of King Vikramāditya. Kālidāsa being the brightest jewel among them.

Did you never suffer humiliation,
Affront, distrust, injustice,
Want, hard and pitiless ! Did you never pass
A sleepless night of poignant agony ?
Yet above them all, unconcerned. pure,
Has flowered your poem—a lotus of beauty
Opening to the sun or joy ;—nowhere
Does it show any sign of sorrow, affliction, evil times.
Churning the sea of life you drank the poison,[5]
The nectar that arose you gave away ! (Tagore)

5. Kālidāsa is here compared to Śiva himself, who, when the poison gushed out from the churned ocean and threatened the lives of the gods and demons, swallowed it and the blue tint on his throat was the result.

॥ पदानुक्रमणिका ॥



(Index Verborum)

— प्रातिपदिकसङ्केतः; √ धातुसङ्केतः, अव्ययमसङ्केतितम्, इति सर्वत्र पदानुक्रमणिकायां बोध्यम्।

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Select Opinions on
Dr. S. R. Sehgal's Contributions

ŚĀṄKHĀYANA GṚHYA SŪTRAM

(BELONGING TO THE ṚGVEDA)

The Oldest Treatise on Folklore in Ancient India

Critically edited from MSS with copious variants from Vedic work, extracts from Commentary of Nārāyaṇa and Paddhati of Ramacandra with an introduction discussing the various problems of Mantra and Sūtra texts, assessment of Gṛhya Sūtras as a source of Folklore, etc. Appendix establishing relation of ŚGS with other Vedic works, word-Indices of citations and Sūtra-text, RV. citation, contents of RV. GS.

The present work, being a new edition of the Śāṅkhāyana Gṛhya Sūtra after 51 years—the last one a curiosity of corrupted presentation, being published in 1908—appears to be an indication of intellectually awakening India. The notable features of the edition are transparent readability, highly elaborate variants, many sided indices and a text systematized with a heading of each subject.

But the outstanding characteristic of this is an exhaustive introduction which is evidently a product of years and years of intensive study, piercing reflection and comparative penetration. The most impressive portion of this introduction is "comparative study of the RV. school with special reference to the Gṛhya Sūtras" Pp. 36-40). In this study we are told that the number of RV. citations in Śāṅkhāyana Gṛhya Sūtra is 170, in Kausītaka Gṛhya Sūtra 187, and in Āsvalāyana Gṛhya Sūtra 125 (Page 37). This wide and oppressive problem of tracing mantras has been handled in pages 9-11. The section on "comparative study of Śāṅkhāyana Gṛhya and Kausītaka Gṛhya Śākhās shows an intimate relation between these schools (pages 40 43) one of the contributions of the Śāṅkhāyna Śākāā is said to be six mantras such as (Adha svapnasya) RV. 1,1: 0,12 etc. (page 45). The contribution of Kausītaka Gṛhya is stated to be a special rite viz. Niskramaṇikā not mentioned in the other related schools (page 48). The exhaustive discussion of various reading such as between (Jāyatām : Jagatā (Pp. 23-29) indicates that the edition is not of the mechanical but of the intellectual type.

That the editor, in spite of pressing professional and domestic engagements, should have persisted, all single handed to go so deep into the subject for years and years is a marvel !

Price Rs. 30/—

BHĀSA'S BĀLACARITAM

As a literary presentation, this book is a challenge as well as a warning to the stupidity of those scores of books, in any language, published in this country which do not possess even an index. But this book is the first literary work of its kind in this country, for a Sanskrit drama (Bhāsa's *Balacaritam*) is fitted with a word-concordance ! Even works like *ca*, *atha* and *atra* have been listed with chapter and verse ! In Library Science, only that book is called a book, which is fitted with an index; others are called only pamphlets. In accordance with Library technique, therefore, this work eminently deserves the name of a book. But the author's soaring intellectual ambition could not be satisfied with a mere word-concordance; he also adds another elaborate apparatus, viz., an index of every metrical foot occurring in the poems of this drama, e. g., (*drisṭtir nisphalatām gatā*), page 8 verse 15; '*tañtrīśca vairāni ca ghattayāmi*' page 2 verse 4. This second list will help the language-learner tremendously, for a free command over a language can be wonderfully facilitated by remembering metrical feet like those quoted above. This book, therefore, is definitely a service to the Sanskrit-learner.

Besides the above-mentioned literary apparatus, the book has an elaborate introduction covering more than forty pages. It traces the development of Sanskrit drama in a truly historical spirit. for it takes the reader to the very sources of this drama, occurring in the Vedas as well as in the Rāmāyaṇa. In this connection very interesting facts have been related here and there, e. g. on page 26 we read that 'Even the women organized dramatic clubs in the days of Rāmāyaṇa (Rām. I. 15. 12·).' On. page 29 we read that during the Buddhistic period there were theatrical companies which were called Samājas or Samājamaṇḍalis. An enjoyable description of an open-air theatre, substantiated by inscriptional and literary evidence, occurs on pages 29 ff

The author has worked hard on the Chronology of Bhāsa, but unfortunately the material available is too poor to be of any substantial use to him. Thus to infer the date of Bhāsa from isolated verses occurring in other works would be only then somewhat reasonable, when the authorship of Bhāsa with reference to those verses is also definitely mentioned in those works. But it is a pity that the reader is not told whether the name of Bhāsa is mentioned by the works concerned discussed on page 35. Similarly, regarding (*navam śarāvam*) mentioned on page 36, the reader may ask : 'Has it been stated in the text of the *Arthaśāstra*

that the passage concerned is from the pen of Bhāsa'. The author, it is to be regretted, has not anticipated such questions from the reader.

The author's very able comments on *śumbha* and *niśumbha* on pages 39-41 are worthy of appreciation, but rhetoricians could hardly follow the author that 'the transformation of verbal forms......into the names ot demons is indication of gross ignorance'. The imaginative creativeness of the Pauranic authors by exploiting sheer verbal forms into cock-and-bull stories may be as entertianing as the stories of Ali Baba and Forty Thieves.

While tremendous efforts have been made to present to the reader an elaborate literary apparatus for the study of this drama, it is hopod that the struggling author will secure sufficient facilities from States and public organizations for preparing many more indices which for the advanced requirements of this age are indispensable. For instance, even the first verse of this drama contains three adjectves not availale elsewhere in spite of efforts on the part of the present reviewer. The very first word of the drama, viz. '*śaṅkhakṣīravapuḥ*', though easy to translate, has not been met with anywhere. Monier Williams gives a word *śaṅkhadhavala* being the name of the flower (Jasminum aṇuticulasum), so that whiteness could be easly associated with the conch, but the adjective as such sounds somewhat alien to the currency of Sankrit poetic language. In the next line of the same verse there occurs the adjective '*Suvarṇa-prabhaḥ*' golden-hued, i. e. yellow. Even this has not been met with. Monier Williams gives only *suvarṇa-prabha* 'N. of a Yakṣa - Buddh.' The next adjective is *dūrvāśyamanibhḥ* which does not occur at all in the sources available here. is *dūrvā* necessarily *śyāma* ? The Dhanvantari Nighaṇṭu, quoted by Yadavasarma in his *Dravyaguṇavijñanam* Bombay S. 2007 page 380, speaks of two varieties of dūrvā :—*śvetadūrvā, nīladūrvā ca kathyate*' Many questions may arise in the linguistically-minddd reader, such as :—'Are these adjectives Sanskrit translations of words occurring in Dravidian poetical works in which Viṣṇu has been profusely described ? Is it not desirable to prepare, in this connection, a list of parallel concepts of Viṣṇu in Dravidian and Sanskrit ? Without the preparations of such elaborate conceptual parallels, a really logical conclusion will be impossible.

This book, therefore, is opportune for a period when India is struggling for intellectual enlightenment, an enlightenment which categorically demands wider horizons, deeper reflections and over-all conspectus.

Price Rs. 12/50 —Prof. Siddheshwar Varma



